

New Musical Express

EVERY
FRIDAY
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No. 1191

Week ending November 8, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

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TOP
NEWS

LULU COCKER MOODIES

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by GLADYS KNIGHT

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LULU

"Oh Me Oh My"

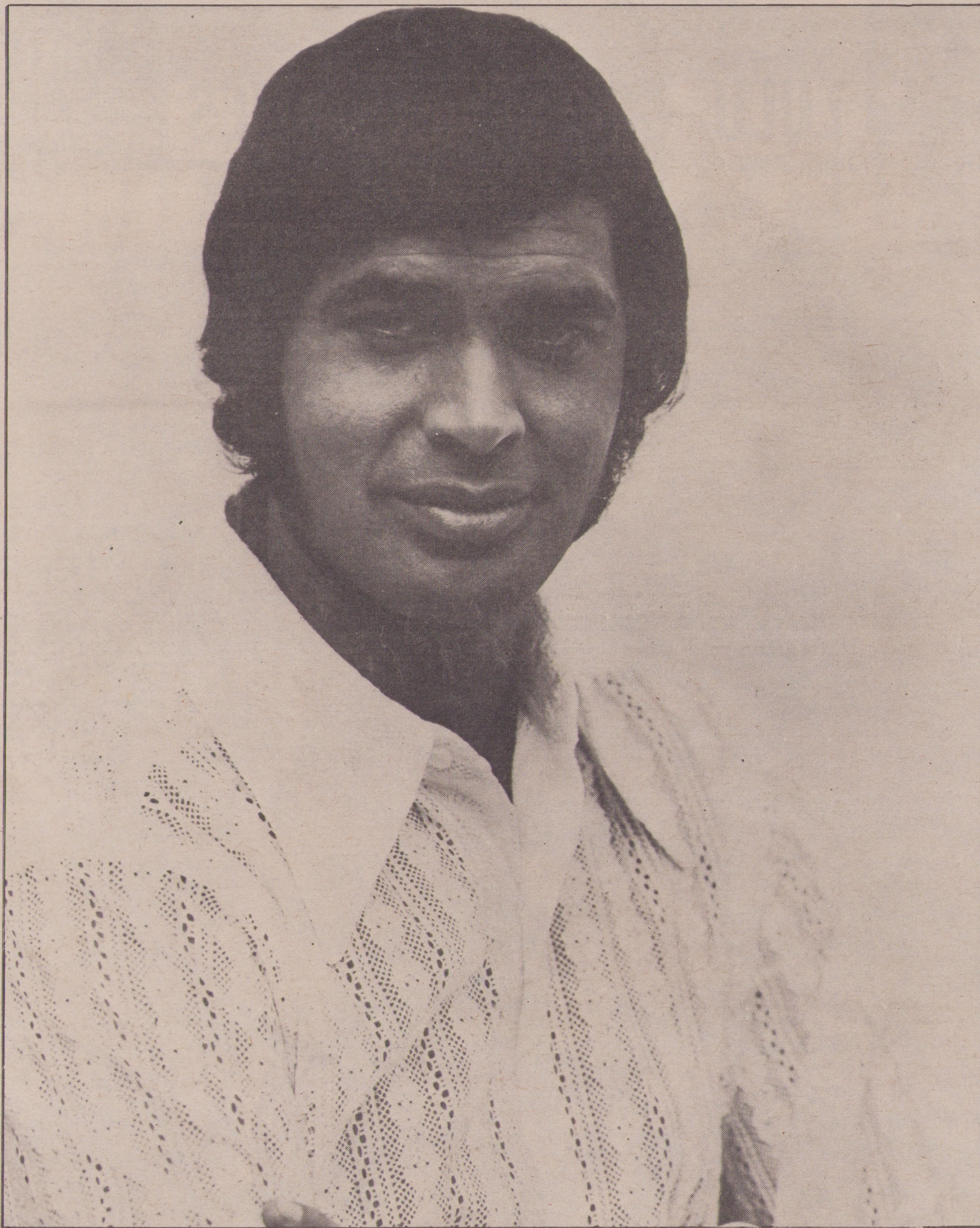
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DECCA

A TINY CLUB OR ALBERT HALL, IT

IT'S a shame in a way that Mick Fleetwood is the Fleetwood Mac drummer and not a guitarist or some other make of stand up man.

Occasional flashes of lank-haired head or a bony arm or a rampant leg — flying out from behind the drum kit like the tentacles of an octopus — can't compensate for the loss to the audience of the intelligent, agile mind, the wit and the comic ability.

"Yes come over," said Mick after I had been trying to locate him all day. "But I've got to meet Peter at 5.20 for the John Mayall concert at Croydon."

"I'll be quick," said I, racing out minus his address and spending a futile half hour in Kensington Church Street trying every house with a 7 in the number before having to phone back to the office for directions.

"After you'd phoned I suddenly wondered if you had the address," smiled Mick when I arrived at the top of many flights of darkened stairs, adding that he'd decided to miss the concert in order to pack for the group's Scandinavian tour starting the next day.

Good year

All things told, 1969 has been rather a good year for Fleetwood Mac. "Albatross" No 1, "Man Of The World," No 2 and now "Oh Well" in second place poised for the double top.

"We are very lucky as a band in that we appeal to an incredibly wide audience," said Mick, seating himself on a deckchair (!) in a living room notable for its stripped pine furniture from Junk City and the decapitated dolls' heads that peer down from the top of a cupboard.

"As well as the pop fans and the blues fans I know there are a lot of older people who like us. And we can play an Underground date like the Brunel University and be accepted as well."

"We have been fortunate in that people now accept that we can do anything. We are not tied to one style."

"It must be horrible to feel entrenched in a certain style, which is what could have happened to us."

Accept us

"People now take Fleetwood Mac for what they are doing at any given time — they are not going to judge one piece of music because it doesn't fit into the type they liked before."

After a period of cutting down on appearances to devote more time to recording — at one stage they were down to a single gig a week — the group has of late been reversing the trend.

DOESN'T MATTER TO FLEETWOODS



FLEETWOOD MAC pictured in dressing room at a recent "Top Of The Pops" to plug "Oh Well" which makes No 2 in this week's NME Chart. (l to r) DANNY KIRWAN, JEREMY SPENCER, MICK FLEETWOOD, PETER GREEN and JOHN MCVIE.

"With concerts, no matter how good you are, you know you have to stop some time. You have to keep to set times to do your two shows."

"At these small places you can go on all night. There is no promoter breathing down your neck. Peter might feel like a chat with the audience; Jeremy might do his impersonations. You can go on as long as you like."

Firmly established in Britain and in most European countries, the one thing that now eludes Fleetwood Mac is success in America.

From their 12 days in Scandinavia the group returns here for less than a week before heading to the States on their third attempt to break through.

Important

"America is very important to the growth of the band," says Mick. "If we stayed as we are here, apart from working and getting more people to listen, there is not much further to go. We are determined to make it in America."

On the last two visits, according to Mick, the concerts went "great" but the group suffered from lack of nationwide promotion.

"We wandered over there and everything was very small time. America is a very big place and if you don't do things big you are not going to be heard."

This time they will be represented by Reprise, who have done such good work in the States for Jethro Tull, and they are hoping this will turn things their way.

"It is a very big and good company," said Mick. "And everything is supposed to be fine and

ready for us to arrive. We can only hope now that we are successful as far as dates are concerned."

But we know we have to work at it. Take Joe Cocker — when he went over there he was unknown. He spent months and months just going round the circuit, just like Cream.

"They worked for peanuts — actually going to ballrooms and asking if they could play. When they did that was all that was needed but they still had to stay there for ages and work like slaves."

"We are nowhere near well known in America, whereas groups like Jethro Tull and Ten Years After are incredibly well known."

But although Mick states that the group will stay as long as necessary — "So that when we come away we won't be forgotten" — he adds that Fleetwood Mac won't be deserting England.

As Peter Green said in the NME a few weeks ago there was minor dissension in the group over the suitability of "Oh Well" as a single.

"When we recorded it in the studio," Mick explained, "everyone decided it would be the next single. Then John and I listened to it again and John had doubts and so did I."

Dissension

"Peter said that if everybody wasn't agreed he would put it out as a solo single and that would have been a bad thing."

"I started playing it over and over again and decided it was right. John's doubts actually weren't that he didn't like it, but from the point of view of it being right for a single."

John, Mick revealed, had actually made and lost a \$5 bet with Peter that "Oh Well" wouldn't make the top ten.

This apart, Fleetwood Mac always appear a very trouble-free group. Mick agrees: "It is something that has come over the long time we've been together. All groups start with teething troubles but some don't bother to work things out."

"With us it has now got to the stage where no matter how heavy the pressures get — and obviously people in the band are going to have on and off days of being pleasant just like anybody — it is all understood."

"It never gets anywhere near the horrid backbiting that gets a hold in some groups. I have been in groups like that and it is horrible."

"John, Pete and I have known each other for years. That is what made it easy when Jerry and Danny came in. It is a friendship that goes back years and years and years and has been tested over and over and over and won't ever crumble."

By NICK LOGAN

"When we played it was such a big thing to be going on stage," said Mick. "This band has never had that before. We found that when we had a gig coming up we were actually nervous and were planning what we'd do on stage."

"It was terrible. Now we definitely want to work more in this country."

Although they could limit themselves to large lucrative venues, Fleetwood Mac is sticking to a policy of working the smaller clubs . . . a policy that makes an interesting contrast with Jethro Tull, the other most successful product of the Underground circuit, who are now

restricting their appearances to concert tours.

"We played Nottingham Boat Club recently," said Mick. "I don't know if you know it but it's smaller than Klooks Kleek — just a room above a boat club. But it was a great night."

Couldn't it harm the group's reputation? — "We don't mind. Usually we do it because we enjoy it, and because it's a promoter or an

audience who've been good to us in the past."

"The money might be very little, but it makes for a nice atmosphere. There's usually no contract. We just say we'll be there and we are."

"And it will always be that way. If we want to go off and play the Fishmonger's Arms or somewhere like that then we will. Because we know it will be a good time."

what a FANTASTIC line-up!

DES O'CONNOR

Loneliness (Non Sono Maddalena)

Columbia DB 8632



STEVIE WONDER

Yester-Me, Yester-You Yesterday

Tamla Motown TMG 717



ROLF HARRIS

Two Little Boys

Columbia DB 8630



MAMA CASS ELLIOT

Make Your Own Kind Of Music

Stateside SS 8031



DANNY LA RUE

One Of Those Songs

Columbia DB 8635

Watch out for Danny's new album - soon to be released!



THE MIKE SAMMES SINGERS

Hurry To Me Columbia DB 8631 (from film 'Metri Una Sera A Cena')

KATHY KIRBY Is That All There Is Columbia DB 8634



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PEOPLE

Love Will Take Us Higher and Higher Paramount PARA 3003

TRACY

sings the English version of the song from the Shelli T.V. Commercial Follow Me (the baying wolves theme) Columbia DB 8637

RICHARD HARRIS

Fill The World With Love Stateside SS 8032

REGGAE SOUND OF SEVENTIES

Jimmy Cliff tells Jan Nesbit

SUDDENLY the much-talked-about reggae sound, until now represented in the charts by such establishment reggae figures as Johnny Nash and Desmond Dekker, has spawned four records by totally new artists into the NME chart.

Jimmy Cliff is one of the frontguard of the new colonisers consisting of the Upsetters, Harry J. and the All Stars and the Pioneers. He is a small, smiling Jamaican and "Wonderful World, Beautiful People" is his first hit in Britain. He's at No. 15 this week.

"I've released five records over here," said Jimmy when he came up to the NME offices, "but none of them got anywhere until this one. I wrote it myself and I knew it was a good commercial number."

"I don't think it's just the skinheads who are buying reggae records. I think this kind of music appeals to all sorts of kids and even to their mothers." I had a vision of my mum groovin' to the rock-steady down the club. Jimmy laughed a bit. He's a happy character.

Next a rock ballad

He continued: "I'm glad people are so interested in Jamaican music but I don't only write reggae. My next single will probably be a rock ballad."

"I had a big hit in South America with a ballad last year," said Jimmy looking pleased. "It didn't win any prizes, but 'Waterfall' was the only hit to come out of the Brazilian Song Festival in '68."

He was top of the charts in Argentina last February and became a very big name out there.

"On my album, which should be released soon, I've got all sorts of numbers, including one called 'Vietnam,' which is a protest song. I feel very strongly about the war there."

Trojan, a new label offshoot of Island records, seems to have cornered the reggae market. "I met Island's Chris Blackwell in 1964 at the New York World's Fair," Jimmy told me.

Sang with Winwood

"He asked me to come over to England then but I was doing too well in the clubs in the States. When I came over in 1965 Stevie Winwood was still with Spencer Davis. I met them at Island and when they made 'Keep On Running,' I was there shouting and singing in the background. I've been with Island ever since."

Jimmy is treating his first taste of success sensibly. "I've had a lot of offers since my record got into the charts but I'm just having a rest and waiting to see what happens. I'll gradually start doing club dates and I'm writing all the time of course."

Does he think that reggae's just a passing fad? "Reggae is the sound of the seventies, not only here but in the States," said Jimmy categorically. "It's simple and people like simple music."



JIMMY CLIFF today. Those who knew him two years ago will see that his face has filled out. From a light-weight he's more a middleweight today.

WHO'S WHERE

ONE NIGHTERS

Week beginning November 8

CLIFF RICHARD AND SHADOWS: Birmingham Odeon (8), Newcastle City Hall (12), Sheffield City Hall (13), Liverpool Empire (14), Manchester Odeon (15).

INCREDIBLE STRING BAND: Brighton Dome (8), Royal Festival Hall (15).

JOHN MAYALL: Newcastle City Hall (8), Leicester De Montfort (9), Manchester Free Trade Hall (10), Birmingham Town Hall (12).

GEORGIE FAME: Durham University (8).

MAX ROMEO, DESMOND DEKKER: Leeds Jubilee Hall (8).

HOWLIN WOLF: Guildford Civic Hall (8).

DAVID BOWIE: Kilmarnock Grand Hotel (8), Dunfermline Kinema (9), Glasgow Electric Garden (10), Stirling Albert Hall (11), Aberdeen Music Hall (12), Hamilton Town Hall (13), Dblg Kirkcaldy Adam Smith Hall and Edinburgh Caley (14), Dundee Caird Hall (15).

INEZ AND CHARLIE FOXX: Boston Gliderdome (8), East Sheen Bull (9), Kennilworth Chesford Grange Hotel (10), Wolverhampton La Fayette and Hanley Place (12), Doncaster Attic (13), Canterbury Bridge Country Club (14).

FAT MATRESS: Strood Subscriptions Rooms (8), Brighton Bond Room (11), London Revolution (12).

ARTHUR CONLEY: Dunstable California and Paddington Cue (8), Crewe Up-the-Junction (9), Grimsby Mecca (10), Nottingham Sherwood Rooms (11), Southampton Top Rank (12), Boston Gliderdome (15).

BUDDY RICH ORCHESTRA: London New Victoria (8), Bristol Colston Hall (13), Belfast Festival (15).

ROLF HARRIS: Manchester Free Trade Hall (8), Paignton Festival Hall (9), Bristol Colston Hall (10), Liverpool Empire (11), Harrogate Royal Hall (12), Croydon Fairfield Hall (13), Birmingham Odeon (15).

DEEP PURPLE: Folkestone Leas Cliff Hall (8), Bath Pavilion (10),

Birmingham Aston University (14), Leeds Students Union (15).

FOLK BLUES FESTIVAL: Croydon Fairfield Hall (9), Portsmouth Guildhall (10), St. Helen's Theatre Royal (11), Hemel Hempstead Pavilion (12).

NICE, JOHN MAYER: London Lyceum (9).

EQUALS, BO DIDDLEY: Merthyr Tydfil ABC (9).

MANFRED MANN CHAPTER III: Hampstead Country Club (9).

JUDY COLLINS: Royal Albert Hall (14).

SHOW/CABARET

TONY HATCH & JACKIE TRENT: Batley Variety Club (one week from 9).

SOLOMON KING: Blackburn Starlight & Burnley Cabaret (one week from 9).

MALCOLM ROBERTS: Manchester Golden Garter (one week from 10).

KAREN YOUNG: London Astor Club (one week from 10).

VINCE HILL: Birmingham Cavendish & La Dolce Vita (three days from 13).

NEW to the charts

Controversial song from Kenny and First Edition

APPEAL to the nation's conscience and have a hit record. That, it seems, is one way American singers and groups gain that all important first breakthrough. Remember Barry McGuire and "Eve Of Destruction"? The new style Dion and "Abraham Martin and John"? This week, Kenny Rogers and the First Edition make their NME Chart bow with "Ruby Don't Take Your Love To Town," the sad tale of a young man back from the Vietnam war who, through certain injuries, is unable to continue his marital obligations. Thus he begs his wife not to seek her pleasure elsewhere.

Before long, I suppose the Mary Whitehouses of this world will take umbrage and try to ban the record from the airways. It's a bit late this time; within a few weeks, I'm sure Kenny Rogers and the First Edition will be firmly entrenched in the upper reaches of the charts.

Bearded bass player-vocalist Kenny is a Texas-born giant who had a million seller 11 years ago with "Crazy Feeling."

In 1966, Kenny joined the New Christy Minstrels, the former stamping ground of Barry McGuire, and left a year later to form the First Edition.

"I'm delighted for the opportunity of having more freedom," he says. "Being in a large group is valuable experience, but eventually you have to gather your courage and go out on your own. We want to make it our own way, with our own music."

The group's drummer is Mickey Jones, who was with Trini Lopez, Johnny Rivers and toured Vietnam with Ann-Margret before joining his



Bearded KENNY ROGERS with the FIRST EDITION — MARY ARNOLD, MIKE SETTLE (top) and TERRY WILLIAMS. Missing from pic is drummer MICKEY JONES.

current group. Mike Settle, the group's rhythm guitarist and "face" of the group, has a reputation in America as a songwriter of meaningful songs.

Fair-haired Terry Williams, the First Edition's lead guitarist, fancied his chances as a trombonist until his father tactfully suggested his talents might just lie in another direction.

He joined the New Christy Minstrels, where he met Mike Settle and together they wrote several songs which the Edition play today.

Thelma Camacho recently left the group and has been replaced by Mary Arnold. **GORDON COXHILL.**

Roll Over Beethoven



Produced by Maurice Gibb



Billy M. Laurie

polydor
56 363



WEDDING ALBUM

JOHN & YOKO

SAPCOR 11 OUT NOW

★ JOE COCKER PUPPET ★



JOE COCKER as seen by NME cartoonist Neil Smith. Joe's "Delta Lady" is No 8 after 8 weeks in the NME Charts.

LULU IS 21!

IT seems incredible that Lulu is only 21! Not that she looks any older, but because she has achieved so much in the first 21 years of her life. She's had hit records, made good on TV and films, become an international star, and is the reigning World and British Female Singer of the NME Poll!

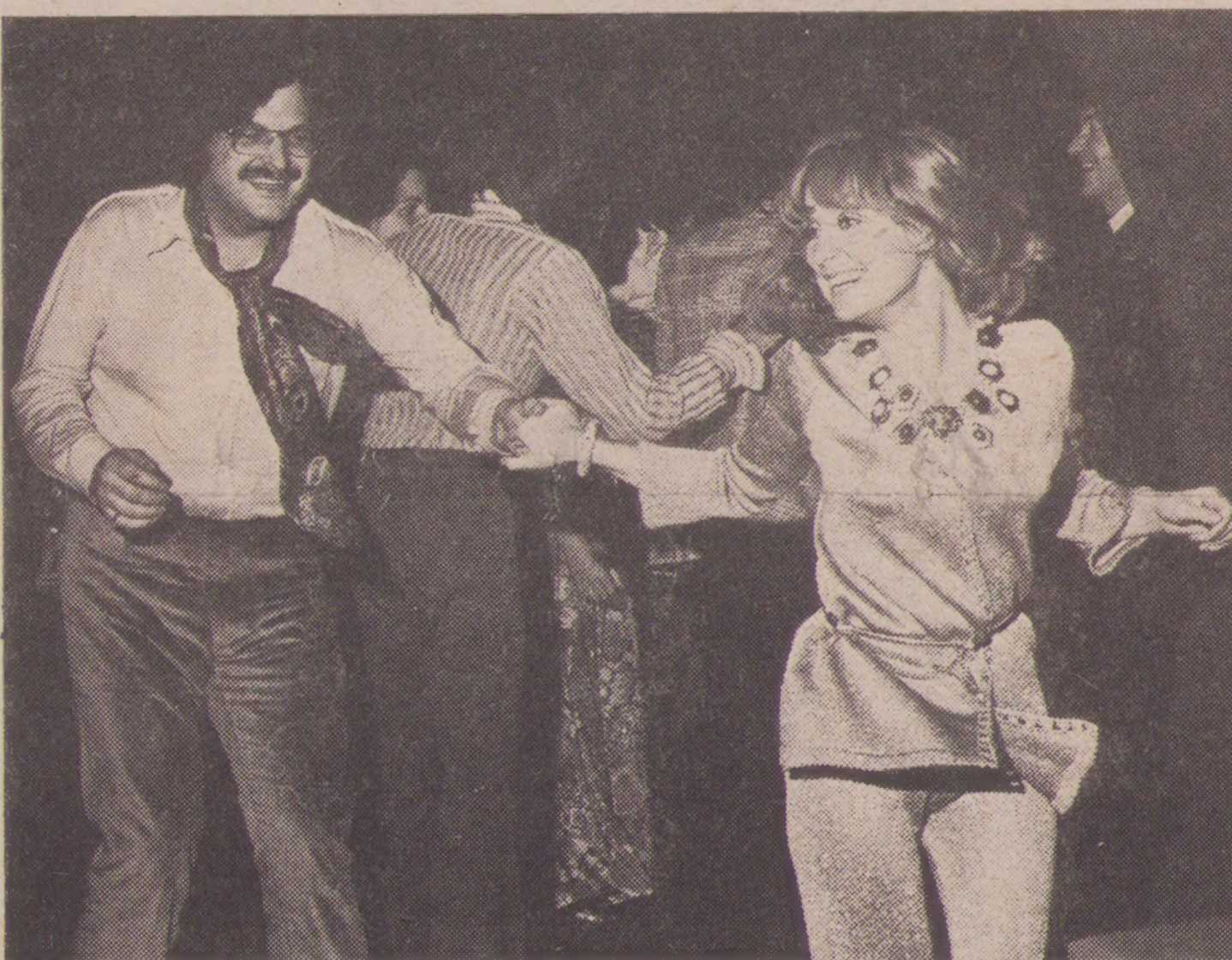
Lulu's birthday is November 3, but she had the party on Sunday night and let it go right through until 2 am Monday morning, so that at midnight, in true "Happy New Year" style, she welcomed in her 21st. She was surrounded by family and friends at the Barracuda Restaurant in Baker Street. She cut an enormous birthday cake and presided over the festivities throughout.

and at the party on Sunday
PICS BY

STUART RICHMAN



This Robert Loosemore picture captures the happiness of LULU and her husband, Bee Gee MAURICE GIBB, as they open a bottle of champers in the garden of her Hampstead home before the party in the evening.



On the left, LULU dances with her songwriting friend, MARK LONDON, and above she feeds her Mum, MRS BETTY LAWRIE, a piece of birthday cake.

From YOU to US

SICK SONGS OKAY, LOVE NOT

APPARENTLY the BBC thinks it is more beneficial for her audience to hear a sick song about a blind orphan, unfortunately sung in English, than a French song about love.

Karen Young's hit is well performed, the tune is pleasant enough but the words, in my opinion, seem to glamourise a very sad side to our society.

Jane Birkin's record would have made a very refreshing change from the violence which we hear about in every news bulletin, but perhaps the BBC thinks that love

LP TOKEN WINNER

doesn't have the same importance as rabies in 1969.

It's pompous to judge what is

right and wrong for people to listen to, but if the Radio One executives like a very sick song, and ignore a No. 1 record with the most beautiful melody imaginable, the naturally millions of listeners feel likewise. Wake up!!
DEREK HARVEY, Headington, Oxford.

● I think it's very unfair the way Tom Jones' fans are being treated. We have only had one single released this year and not a single TV appearance to promote it.

Other singers' fans get far more discs than we do, but I suppose we'll have to wait until "I'll Never Fall In Love Again" goes out of the American charts. I know an LP has just been issued, but this seems to be aimed at the American market.

Nor does it look as if we are going to see Tom "live" this year, so I guess we'll have to be content on saving the money we would have spent on records and concerts for a plane ticket to Las Vegas. MRS. S. GREEN, Biggin Hill, Kent.

Readers' letters should be sent to: Tony Bromley, New Musical Express, 312 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

ELVIS PRESLEY seems more popular in Norway than in Britain. This week he has three records in the Norwegian Top Twenty. "In The Ghetto" (silver disc), "Clean Up Your Own Back Yard" and "Suspicious Minds." And his "Memphis" LP also got to No 1 in the LP chart. DAG J. THORVALDREN, Kristiansand, Norway.

ALTHOUGH I fully support John Lennon's attempts to achieve world peace, I can understand the view of many people (young and old) that it is a big publicity stunt. To change this idea, John should release a record in the vein of "Give Peace A Chance" and then give all the proceeds to charity, like the United Nations Peace Corps.

This would not only be a generous act by Lennon but it would also convince many sceptics that he believes in what he says. K. CARTWRIGHT, Paignton, Devon.

● I could hardly take Jethro Tull home to meet my mum (NME, Nov 1) as she is eighty and I am a middle-aged married woman. How-



Alan Freeman threw a massive party (78 bottles of champagne were downed!) to mark his new venture in the record business — selling, not playing records — when he opened the Alan Freeman Record Centre in Leyton, East London, at the weekend. The guest list who helped with the launch reads like a Who's Who of pop and shown in the top picture (l to r) are PETER MURRAY, J. VINCENT EDWARD, HOLLIE TERRY SYLVESTER and DAVE DEE. In the lower picture are ED STEWART, ALAN FREEMAN and EMI Records chief KEN EAST. Also attending were: Valerie Singleton, P. P. Arnold, Colin Petersen, Dave Most, Black Velvet, Mike Lennox and Deep Purple.



LULU chats with her manager MARION MASSEY and Maurice's manager, ROBERT STIGWOOD during a break from the dancing, and on the right, gets a kiss from her brother BILLY, while her mother and Maurice's mother, MRS. BARBARA GIBB, look on.

ever I'm quite sure she would be delighted to meet him, as she is already a great fan of Mick Jagger.

Mind you, she is stone deaf so I can play Stones and Tull all day without her being in the least worried! ELSA J. SMITH, BA, Dartford Kent.

A small but select number of artists were producing original sounds, catering for the more specialized collectors, such as the cool, modern Latin sounds of Sergio Mendes and Brasil '66, the soft music of the Sandpipers and the happy-go-lucky instrumentals of Herb Alpert himself.

Nowadays the label is branching out, recently acquiring the services of composers Bacharach and Jobim, and producer Phil Spector. Still the recordings retain that maturity, which will one day give the label the success it so richly deserves. SERGIO MENDES FAN, Edmonton, London.

IF I have to read any more comments from these Underground fans I shall probably die from boredom. They tell us to forget our personal favourites and support the so-called leaders of modern music.

The true test of their worth

Big praise for Alpert's label

I AM writing to express my appreciation of A&M Records. Quality and sophistication must be the best way to describe all the record released on this Herb Alpert and Jerry Moss independent label.

For the past three years, a slow but constant supply of excellent recordings have reached the British market, unfortunately without much success.

WHO/WHAT is SUPERSTAR ? ? ?

AS THOUGH IT WERE A MOVIE

UAL/S 29037

PETER SARSTEDT

★ *As though it were a movie - Peter Sarstedt* ★



Featuring - Take Off Your Clothes

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your heart - what ever you feel
about this very unusual album
from Peter Sarstedt, you'll have
to buy it, just to see what the
fuss is going to be about.**

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Music composed by Peter Sarstedt
Published by Mortimer Music
On general release thru UNITED ARTISTS RECORDS

DEREK JOHNSON (ON SINGLES) TIPS SEVEN NEW HITS



Engelbert

ENGELBERT HUMPERDINCK: ★Winter World Of Love (Decca).

WHEN I tell you that this disc marks a reunion between Engelbert and the Les Reed-Barry Mason songwriting team, you'll realise that there's very little more for me to say.

Because this is a typical, almost predictable, Humperdinck record. Of course, it will be appreciated most by the romantics, the sentimentalists and the squares among us — though I suspect there's a little bit of each of those qualities in all of us!

The tender verse breaks into a lilting, swaying sing-along chorus — with lush cascading strings, immaculately scored and conducted by Les Reed. And as you might expect, the chorus is in the sing-along vein, and I daresay it'll be the focal point of many a Christmas sing-song this year. Okay, so it's a bit corny — but it's high-class super-de-duxe corn. And a hit, natch!

NEW SEEKERS: Meet My Lord (Philips).

With the exception of Keith Potger, this group has a completely different line-up from the original Seekers, but the bouncy folk-beat material is very much in the same style. Primarily a showcase for an attractive harmony duet between the two girls, it opens delicately with an acoustic guitar backing, then builds steadily to an inspired climax. A pleasing disc debut by the New Seekers.

Lulu

LULU: ★Oh Me, Oh My (Atco). MRS. GIBB with her first disc for her new American label. And does it merit the break-away from Mickie Most? Well, only time will give the answer to that one, in terms of world sales.

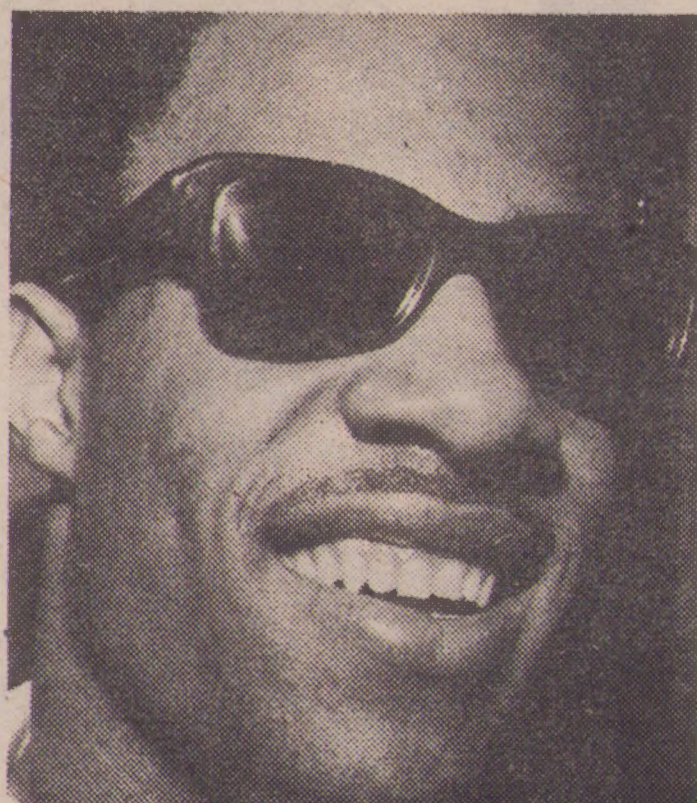
But production-wise, it's a cracking record, and Lulu has never given a more mature or expressive performance. It's a punchy beat-ballad, which opens quietly and sensitively, with Lulu in intimate mood — and it builds steadily to the palpitating climax, by which time she's run the whole gamut of emotions and is belting fervently.

Full marks also to the sizzling and attacking orchestration, which blends admirably with the vocal treatment. The only slight drawback is that the melody line could have been a wee bit stronger, but I suppose you can't have everything! In any case, it's another big 'un for Lu.



SAM & DAVE: † Ooh, Ooh, Ooh (Atlantic).

A very contagious soul disc with an insidious jerk beat. Sam and Dave interchange lines, then get together in chanting the title phrase over and over. The lyric is far from demanding, and I can imagine the youngsters in the discotheques having a rare old time as they sing along, while simultaneously moving to the compulsive beat. You've got to hand it to these two — they've turned a nothing of a song into a spellbinding hunk of soul that could well go places.



Stevie

STEVIE WONDER: ★Yester-Me, Yester-You, Yesterday (Tamla Motown).

IN terms of Chart consistency, Stevie Wonder has proved to be Tamla's most successful artist of 1969 — and such is his current popularity, he's a safe bet for the hit parade, irrespective of his choice of material.

In fact, this is an extremely commercial disc, which would probably have registered even without Stevie's name behind it. A sparkling medium-pacer, it has a throbbing beat that's accentuated by tambourine — and Stevie's distinctive tones are encased in a scintillating backing of dancing strings and spirited chanting. Moreover, the tune itself is immensely catchy, with a repetitive hook line that compels you to join in. A stimulating finger-clicking disc, tailor made for the festive season.

BLOOD, SWEAT & TEARS: And When I Die (CBS).

The progressive nine-piece Blood, Sweat & Tears group with an inventive and enterprising arrangement of a Laura Nyro song. With a solo vocal by David Clayton-Thomas, this is a subtle blend of jazz and rock, with crisp brass, solo harmonica and solo piano.

A disc of changing moods and tempos, coupled with an absorbing lyric, I found it equally as intriguing as "You Made Me So Very Happy." And a great showcase for the group's artistry and creative musicianship.

Foundations

FOUNDATIONS: ★Baby, I Couldn't See (Pye). FOR their last release, the Foundations experimented with ballad material — it was a good and thoroughly competent disc, but it just didn't catch on. So now the group has adopted the obvious course of reverting to its former happy-go-lucky effervescent style.

And although the boys have now dissolved their partnership with the Tony Macaulay-John Macleod team, I must say this is very much in the mould of their previous smash hits. The spirited solo vocal is backed by enthusiastic chanting, a driving beat and a bustling orchestra scoring — the tune is quicker to register, too. It could well put them back in the Chart.



VANITY FARE: † Hitchin' A Ride (Page One).

Mitch Murray and Peter Callender are dab hands at writing specifically for the commercial pop market — which is precisely what they've done here. A snappy item with a surging beat and a whistle-able tune, it also benefits from Vanity Fare's excellent harmony work.

In my opinion, this group has just about the most outstanding vocal blend in the country — and it's equally effective in an up-tempo number like this. A very pleasant and listenable number which would normally be a hit — though, alas, the Christmas rush could take its toll.

VIKKI CARR: Eternity (Liberty).

Another emotion-packed styling from Vikki Carr, opening quietly with a gentle bossa nova beat and heavenly choir, then erupting into a pulsating big-beat chorus. A very attractive melody that's based upon a classical theme. And an imaginative scoring, too. Highly dramatic, so make sure you've got your Kleenex handy!

THREE DOG NIGHT: Eli's Coming (Dunhill).

After a powerfully intoned chant-like opening, this explodes into a wild session of hard rock. Swinging organ, brass and a powerhouse beat support the raving solo vocal and the vigorous group harmonies. A real scorcher of a disc from underground group Three Dog Night, it'll leave you breathless — but satisfied!

ROLF HARRIS: Two Little Boys (Columbia).

A novelty song with special appeal to the kiddies. Set to march tempo, it has a catchy chorus the youngsters will love to join in — as my five-year-old did when I was reviewing it! The sort of song that only Rolf Harris could get away with. And it will find favour with all his many fans, as well as the young-at-heart everywhere.

REGGAE DISCS

A thudding beat, slurring brass and a fairly catchy tune make "Double Decker Of A Man" (Carnaby) by Pavement rather more satisfying than many ska discs. The Prince of Darkness offers a two-part story-in-song saga titled "The Burial Of Longshot" (Downtown) as a sort of follow-up to the Pioneers' hit "Big Thing" (Grab) by Winston Blake is an infectious instrumental featuring organ and rhythm section. I don't think the blue-beat version of "Oh Happy Day" (Punch) by Norman Washington quite comes off, but it's good material for dancing. "The Warrior" (Camel) by the Sensations is virtually a reggae protest song. I like the authentic feel and captivating lilt of "Pretty Cottage" (Escort) by Stranger "Soul" Cole.

QUICK SPINS

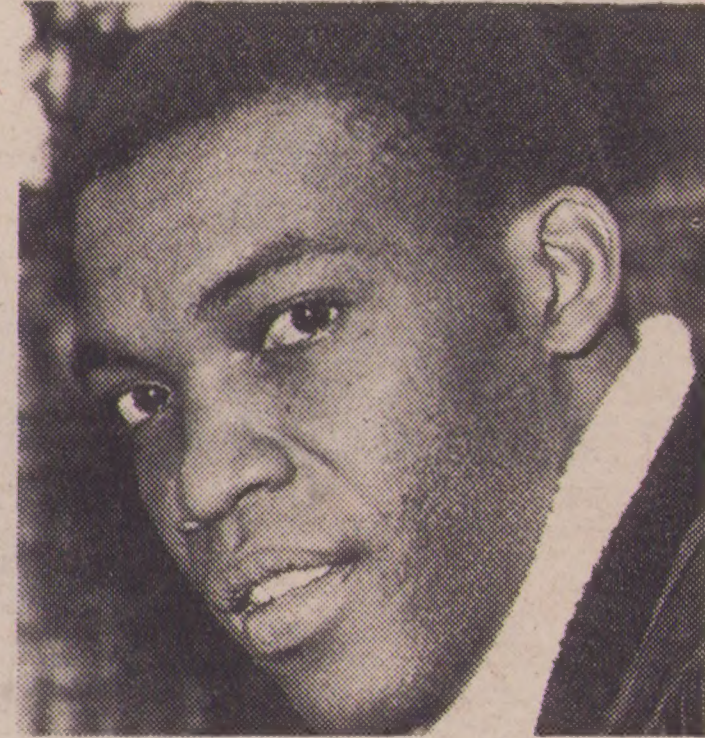
A hard fluid sound from Leviathan in the way-out "Flames" (Elektra). There's a touch of eroticism about Brian Parrish's love chant "In Good Time" (U-A). . . . Twangy guitars, organ and spirited vocal combine in the exhilarating "Heya" (Polydor) by E.R. and the Rough Riders. . . . "How Are You" (B & C) by Gingerbread is a peppy full-sounding routine, but borrows too freely from Joe South's "Games People Play". . . . Two worthwhile girl singers are the stylish Sylvia McNeill with the mid-tempo "That's All Right By Me" (RCA) and Ruth Tobl's ska-flavoured finger-clicker "Lazy" (Concord). The novelty "Chocolate Moon" (Page One) has a kiddies' choir supporting the Forby-like tones of Alan Randall. . . . "Hide Out" (Action) by the Hideaways in a swinging soul instrumental. . . . Peter Straker's resonant voice brings out the best of the lilting "I Thought I'd Never Fall In Love" (Polydor). . . . Enjoyable version of Nilsson's "I Guess The Lord Must Be In New York City" by the Eternal Triangle on Decca. . . . Wowing guitars and cantering beat from the promising Octopus group in the well-conceived "Laugh At The Poor Man" (Penny Farthing). . . . Bossa nova rhythm underlines the Mike Sammes Singers in the Italian-origin "Hurry To Me" (Columbia). . . . Not the Bachelors' hit, but a punchy new ballad called "Diane" (Carnaby) is delightfully rendered by Take Three.

Desmond

DESMOND DEKKER: ★Pickney Gal (Pyramid).

SKA (or reggae, if you like) is practically dominating the Chart these days — and as Desmond Dekker is the uncrowned king of this idiom, I would rate this as an odds-on cert for success.

Particularly as Des has been shrewd enough to get a group of kiddies to chant along with him — and we all know that children usually prove an invaluable sales gimmick! For the record, it's characteristic Dekker — not a very substantial melody, but a simple riff repeated over and over in accepted blue-beat style. And that means it's insistent, magnetic, almost hypnotic. A good disc for party dancing, it's arrived on the scene at just the right time.



D B M & T: Tonight Today (Fontana).

This, of course, is what is left of the Dave Dee group now that Dave has departed. It's a bubbling Howard-Blakeley number very much in the tradition already established by the Dee outfit.

There's an intriguing solo that sounds like a cross between Val Doonican and Johnny Cash, plus a sing-along chorus by the rest of the boys and a bouncy beat. A cheerful blues chaser.

JAMES BROWN: Let A Man Come In And Do The Popcorn (Polydor).

Although this title bears the legend "Part I," I have to tell you that Part II isn't on the other side! Typical James Brown, it's virtually tuneless — but that doesn't really matter, because it's solely and simply a vehicle for his incredible vocal pyrotechnics — shouts, screams, moans and wails, plus some genuinely sincere r-and-b singing. A frantic, electrifying performance by the master of blues showmanship.

RECOMMENDED

BLUE MINK: Melting Pot (Philips). Beautiful Cook-Greenaway beat-ballad with a philosophical lyric. Madeline Bell is featured in the soul-flecked work-out.

PHIL FLOWERS: Like A Rolling Stone (A & M). Blockbusting up-beat r-and-b styling of the Bob Dylan standard, with organ, chanting girls and sizzling brass.

VOGUES: Green Fields (Reprise). The Terry Glikson romantic oldie revived in close harmony by the U.S. group. Relaxing, soothing, with a hummable melody.

CONSORTIUM: I Don't Want Her Anymore (Pye). Above-average rhythmic ballad in which the British group effectively blends the styles of 5th Dimension and the Beach Boys.

HUGH WASEKELA: I Haven't Slept (Uni). Funky piano and swinging beat support the South African trumpeter in this exotic jazz-based instrumental. Very danceable.

ACID GALLERY: Dance Round The Maypole (CBS). Sounds like the Move — which isn't surprising as it was written by Roy Wood. Promising debut by the quartet.

JACKIE EDWARDS: Oh Manio (Direction). Basically reggae, with strings supplying extra polish. Bright, gay and toe-tapping. But not a substantial melody.

DANNY LA RUE: One Of Those Songs (Columbia). Although corny, I commend this to those planning a Christmas party, because it's a great sing-along number.

TAMMY WYNETTE: The Ways To Love A Man (CBS). A lilting country ballad with a slowly joggling rhythm and steel guitars. Appealing heartfelt performance.

More reviews on page 13

THE FANTASTIC CREEDENCE CLEARWATER REVIVAL ARE GONNA HIT YOU AGAIN

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WHO/WHAT
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IS ALL"*

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MAJOR MINOR RECORDS
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NME TOP 30

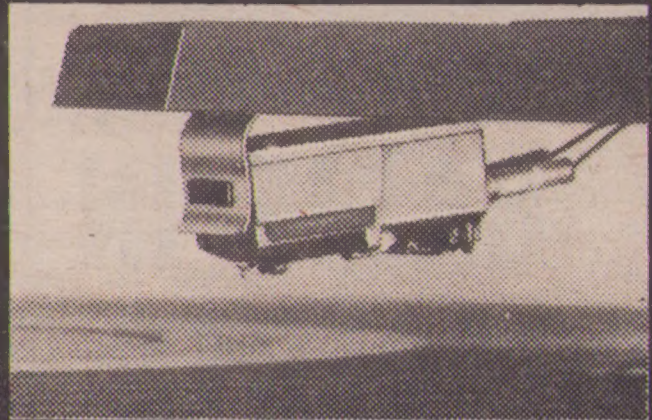
(Week ending Wednesday, November 5, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	SUGAR SUGAR Archies (RCA)	5	1
5	2	OH WELL Fleetwood Mac (Reprise)	5	2
2	3	HE AIN'T HEAVY—HE'S MY BROTHER.....Hollies (Parlophone)	5	2
3	4	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	8	2
12	5	RETURN OF DJANGO Upsetters (Upsetter)	3	5
6	6	SPACE ODDITY David Bowie (Philips)	6	6
4	7	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	10	1
14	8	DELTA LADY Joe Cocker (Regal Zonophone)	3	8
8	9	NOBODY'S CHILD.....Karen Young (Major Minor)	6	8
9	10	A BOY NAMED SUE.....Johnny Cash (CBS)	8	3
7	11	JE T'AIME . . . MOI NON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)	12	2
11	12	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	6	11
10	13	LOVE'S BEEN GOOD TO ME.....Frank Sinatra (Reprise)	4	10
13	14	LAY LADY LAY Bob Dylan (CBS)	8	4
20	15	WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (Trojan)	2	15
18	16	WHAT DOES IT TAKE Jr. Walker & the All Stars (Tamla Motown)	3	16
●	17	SOMETHING Beatles (Apple)	1	17
●	18	(CALL ME) NUMBER ONE Tremeloes (CBS)	1	18
17	19	EVERYBODY'S TALKIN' Nilsson (RCA)	5	17
16	20	IT'S GETTING BETTER.....Mama Cass (Stateside)	11	9
27	21	SWEET DREAM Jethro Tull (Island)	2	21
15	22	BAD MOON RISING....Creedence Clearwater Revival (Liberty)	12	1
●	23	COLD TURKEY.....Plastic Ono Band (Apple)	1	23
23	24	THE LIQUIDATOR Harry J. All Stars (Trojan)	2	23
24	25	LONG SHOT KICK THE BUCKET.....Pioneers (Trojan)	2	24
19	26	GOOD MORNING STARSHINE.....Oliver (CBS)	13	8
●	27	TERESA Joe Dolan (Pye)	1	27
21	28	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	7	16
25	29	AND THE SUN WILL SHINE.....Jose Feliciano (RCA)	3	22
●	30	RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition (Reprise)	1	30
●	30	I MISS YOU BABY.....Marv Johnson (Tamla Motown)	1	30

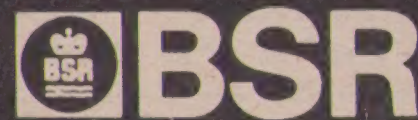
Britain's Top 20 LPs

1	1	ABBEY ROAD Beatles (Apple)	6	1
2	2	AT SAN QUENTIN.....Johnny Cash (CBS)	13	1
3	3	MOTOWN CHARTBUSTERS VOL. 3 Various Artistes (Tamla Motown)	3	3
5	4	IN THE COURT OF THE CRIMSON KING King Crimson (Island)	3	4
4	5	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	8	3
6	6	THEN PLAY ON Fleetwood Mac (Reprise)	5	5
●	7	LED ZEPPELIN VOL. 2.....(Atlantic)	1	7
19	8	BEST OF THE BEE GEES.....(Polydor)	2	8
11	9	BEST OF CREAM.....(Polydor)	2	9
7	10	SSSSH Ten Years After (Deram)	6	4
●	11	TOM JONES LIVE IN LAS VEGAS.....(Decca)	1	11
15	12	SOUND OF MUSIC.....Soundtrack (RCA)	228	1
9	13	HAIR London Cast (Polydor)	40	3
8	14	NASHVILLE SKYLINE.....Bob Dylan (CBS)	24	1
●	15	UMMAGUMMA Pink Floyd (Harvest)	1	15
●	15	NICE ENOUGH TO EAT.....Various Artistes (Island)	1	15
13	17	BEST OF GENE PITNEY.....(Stateside)	6	10
16	18	A MAN ALONE.....Frank Sinatra (Reprise)	2	16
13	19	WORLD OF MANTOVANI VOL. 2.....(Decca)	6	8
17	20	BLIND FAITH(Polydor)	9	2
●	20	NICE(Immediate)	9	4

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5 YEARS AGO

TOP TEN 1964 Week ending Nov 6

1	1	ALWAYS SOMETHING THERE TO REMIND ME Sandie Shaw (Pye)
2	2	OH, PRETTY WOMAN Roy Orbison (London)
3	3	BABY LOVE Supremes (Stateside)
6	4	SHA LA LA Manfred Mann (HMV)
5	5	WALK AWAY Matt Monro (Parlophone)
4	6	THE WEDDING Julie Rogers (Mercury)
18	7	UM, UM, UM, UM, UM Wayne Fontana/Mindbenders (Fontana)
16	8	HE'S IN TOWN Rockin' Berries (Piccadilly)
13	9	TOKYO MELODY Helmut Zacharias (Polydor)
8	10	WHEN YOU WALK IN THE ROOM Searchers (Pye)

10 YEARS AGO

TOP TEN 1959 Week ending Nov 6

1	1	TRAVELLIN' LIGHT Cliff Richard (Columbia)
2	2	MACK THE KNIFE Bobby Darin (London)
3	3	SEA OF LOVE Marty Wilde (Philips)
5	4	RED RIVER ROCK Johnny and Hurricanes (London)
4	5	TILL I KISSED YOU Everly Brothers (London)
9	6	HIGH HOPES Frank Sinatra (Capitol)
12	7	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford (Pye)
10	8	THE THREE BELLS The Browns (RCA)
11	9	PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
7	10	BROKEN-HEARTED MELODY Sarah Vaughan

15 YEARS AGO

TOP TEN 1954 Week ending Nov 5

2	1	MY SON, MY SON Vera Lynn (Decca)
5	2	THIS OLE HOUSE Rosemary Clooney (Philips)
1	3	HOLD MY HAND Don Cordeau (Coral/Vogue)
3	4	SMILE Nat "King" Cole (Capitol)
6	5	IF I GIVE MY HEART TO YOU Doris Day (Philips)
4	6	THIS OLE HOUSE Billie Holiday (Columbia)
7	7	MY FRIEND Frankie Laine (Philips)
8	8	RAIN, RAIN, RAIN Frankie Laine (Philips)
10	9	IF I GIVE MY HEART TO YOU Joan Regan (Decca)
9	10	LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, November 4, 1969)

Last This Week

1	1	WEDDING BELL BLUES, Fifth Dimension
2	2	SOMETHING Beatles
3	3	SUSPICIOUS MINDS Elvis Presley
5	4	BABY IT'S YOU Smith
6	5	TRACY Cuff Links
4	6	SUGAR SUGAR Archies
10	7	SMILE A LITTLE SMILE FOR ME Flying Machine
16	8	COME TOGETHER Beatles
26	9	AND WHEN I DIE Blood, Sweat & Tears
13	10	IS THAT ALL THERE IS Peggy Lee
12	11	BALL OF FIRE Tommy James & Shondells
27	12	TAKE A LETTER MARIA R. B. Greaves
8	13	LITTLE WOMAN Bobby Sherman
14	14	YOU'VE LOST THAT LOVIN' FEELIN' Dionne Warwick
7	15	I CAN'T GET NEXT TO YOU Temptations
11	16	JEAN Oliver
17	17	ELI'S COMING 3 Dog Nite
28	18	TRY A LITTLE KINDNESS Glen Campbell
23	19	RUBEN JAMES Kenny Rogers & First Edition
20	20	DOWN ON THE CORNER Creedence Clearwater Revival
15	21	HOT FUN IN THE SUMMERTIME Sly & Family Stone
9	22	I'M GONNA MAKE YOU MINE Lou Christie
23	23	BABY, I'M FOR REAL Originals
20	24	SO GOOD TOGETHER Andy Kim
25	25	SUITE: JUDY BLUE EYES Crosby, Stills & Nash
26	26	MIND, BODY AND SOUL. Flamingo
30	27	GOING IN CIRCLES Friends Of Disfunction
28	28	FORTUNATE SON Creedence Clearwater Revival
29	29	YESTER-ME, YESTER-YOU, YESTER-DAY Stevie Wonder
19	30	THAT'S THE WAY LOVE IS Marvin Gaye

New Musical Express

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BENNETT BASIE IN SPRING CONCERTS

TONY Bennett is to undertake another British concert tour next spring. They open at Manchester Free Trade Hall on Saturday, May 9, and the following Saturday (16) they appear at London Royal Festival Hall. A further seven concert venues are now being finalised.

The Basie Orchestra will be in Britain for a total of three weeks, and will play additional dates as a solo attraction. These will include cabaret appearances, one of them at Wakefield's Theatre Club.

Gene Vincent stays on

GENE Vincent's current British visit — originally planned to last until the end of this month — now being extended to December 8, to enable him to undertake a six-day cabaret engagement at Middlesbrough Showboat from December 1. He commences his live British dates this weekend.

London dates for Gene include the Speakeasy (20) and a Sunday concert at Theatre Royal, Drury Lane (23). He will not now be supported by his own American musicians, but will instead be backed by a British group, the Wild Angels.

CHRISTIE CABARET SET

LOU Christie returns to this country on November 16 to form a backing group of British musicians, which will then accompany him on his European tour lasting until December 14. Lou opens a one-week cabaret season at Stockton Fleece on November 23, supported by his newly-formed group. He then moves to the Continent for a string of dates, including the taping of his own six-week series for Dutch-TV. During his stay in Britain, Lou will undertake one or two promotional TV dates.

More American visitors

BILL COSBY—star of TV's "I Spy" and America's top-selling disc comedian — is to star in a solo concert at the London Palladium on Easter Sunday.

PLATTERS play cabaret week at Brighouse Ritz from November 16. Additional dates for BUDDY RICH Orchestra at Chatham Central Hall (November 14) and Portsmouth Guildhall (16). Guitar star FREDDIE KING at Sunderland (14 and 15) followed by five days at New York Uptown's, Detroit Grand (21 and 22), Chicago Kinetic Playground (28 and 29), Minneapolis (30), Boston Tea Party (December 5 and 6) and four days at San Francisco Fillmore West (from 21). After a concert in Puerto Rico, Nice returns to Britain on December 20.

NEW C-&W PACKAGE

ANOTHER major c-&w tour, this time featuring artists who record for the MCA label, is being lined up for May. The artists will include Conway Twitty, Loretta Lynn and Bill Anderson.

As reported last week, RCA's country package—including Chet Atkins, Bobby Bare, Skeeter Davis, Connie Smith and George Hamilton IV—plays Walthamstow Granada (November 16) and London Albert Hall (17). But the projected tour by another leading country attraction, Buck Owens and the Buckaroos, has been cancelled due to the illness of the Buckaroos' lead guitarist. The tour was due to open on November 20.

Chambers, Cuff-Links due

THE Chambers Brothers are to tour Europe from February 24 to March 31. Their itinerary takes in France, Germany, Belgium, Austria, Switzerland, Holland, Italy, Scandinavia and the United Kingdom. The group's British visit will include concert and TV appearances.

The Cuff-Links are expected to visit Britain in early December to promote their new MCA single "Tracey." Although official confirmation cannot be obtained — as it involves another recording company — it is widely believed that the Cuff-Links are the voices behind the "Archies" cartoon TV series.

POPLINERS

KAREN Young to undertake five-week tour of South Africa with the Bachelors from April 1. ● Sacha Distel arriving early December for TV promotion on his first single for Warner Brothers. ● Raindrops Keep Falling On My Head. ● P. J. Proby makes London stage return at Lord Byron Club next Monday (10). ● Maynard Ferguson Big Band, Salena Jones and Mark Murphy in concert at Sunderland Empire (this Sunday). ● Birmingham Opposite Lock (Monday), Bristol Colston Hall (Tuesday), Hastings White Rock (Wednesday), London White Club (November 14) and Darlington Civic (15). ● Marmalade at Slough Carlton (tonight, Friday) and Margate Dreadnought (tomorrow). ● Cabaret weeks at Wakefield Theatre Club by Barron Knights (from November 16), Dallas Boys (23), Ivy League (30) and Marmalade (December 7). ● Radha Krishna Temple (tonight, Friday) and Strawbs (Saturday) at Plymouth Van Dyke. ● Three-week season at Manchester Wytham Gate by Bachelors from January 5. ● Jeannie Dee signed as new girl singer with Joe Loss Orchestra, to replace Andee Silver who is going solo. ● Arthur Conley, Percy Sledge and Sweetwater Canal in soul festival at Retford Golden Wheel on December 7.

RINGO MAY BE GUESTING IN PRESLEY TV SPECIAL

THE NME understands that Ringo Starr has been invited to join Elvis Presley in his second TV spectacular, scheduled for networking throughout America shortly before Christmas. Ringo's "Magic Christian" co-star Raquel Welch has also been approached to take part. Another surprise move in his away-from-the-Beatles career is that he is this week working on a solo vocal LP, on which he swings standards like "Night and Day" and "Autumn Leaves".

An Apple Press representative had no comment on U.S. reports of the Elvis-Ringo TV special. It is confirmed that the Beatle drummer's solo album will feature "songs Ringo likes and his parents love." The LP is his own idea and many of the numbers — another is "I'll Be Seeing You" — will be included because of his nostalgia for them.

Apple singer-organist Billy Preston's return visit to Britain, scheduled for this week, has been postponed because of work permit difficulties. However, he now hopes to return to this country next month to record a further single, and to make several appearances including one at London's Revolution Club.

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LULU'S 7 TV SPOTS

LULU is set for seven major British TV appearances, between now and the end of the year, starting with an appearance in LW-TV's "Frost On Saturday" (tomorrow (8)). As previously reported, the following Saturday (15) she guests in BBC-1's "Harry Secombe Show" on the opening night of that channel's colour service. Next in line is ATV's "Lonnie" series, in which she appears on November 26.

After a guest spot in ATV's "The Golden Shot" on Sunday, November 30, Lulu films a sequence for the same company's "This Is Tom Jones" for screening in the New Year. She has been added to the cast of Yorkshire-TV's Christmas Eve special for which—as previously announced—the Hollies, Ringo Starr and Peter Sellers are already set. And she guests in BBC-1's review of the last decade "Pop In The Sixties" on New Year's Eve.

In addition to these seven shows, Lulu will make further appearances in BBC-1's "Top Of The Pops" (it is expected—her new single climbs into the Top Thirty. Between times, she flies to America to guest in U.S. TV's "Hollywood Palace" on November 22.

AND TV APPEARANCES SET FOR: Des, Diana Ross, Jimmy Cliff, Nancy Sinatra, First Edition

SIMON DEE's weekly hour-long show under his new contract with LW-TV will be a late-night series on Sundays, starting January 18. David Frost's variety special "Frost On Sunday" returns a fortnight earlier (4). This means that the pattern of LW-TV's Sunday viewing in the New Year will be 7.25 "Frost on Sunday", 8.25 Feature Film; 10.20 "This Is Tom Jones"; 11.10 "The Simon Dee Show".

Des O'Connor and the Fortunes are the guest stars in the fourth edition of BBC-2's "Vera Lynn Show" to be screened on Wednesday, December 3.

Kenny Rogers and the First Edition, Nancy Sinatra and Tiny Tim guest in BBC-1's "Andy Williams Show" on Monday, November 17.

Delaney and Bonnie and Friends are the special guests in the first of BBC-2's "George Fame-Alan Price series "The Price Of Fame" on Thursday, November 20. Meanwhile, Fame is the guest in the final edition of BBC-1's Alan Price series "Monster Music Mash" next Tuesday.

Diana Ross appears on her own in BBC-2's "Rowan And Martin's Laugh-In" on Sunday, November 16. The Monkees' guest shot has now been put back one week to the November 23 show.

Latest bookings for Granada-TV's "Lift Off" include Jimmy

BRITISH TOUR BY MOODY BLUES

Seven major concerts next month

THE Moody Blues are to undertake a major British concert tour next month, shortly after returning from their current U.S. tour. Dates revealed to the NME this week are NEWCASTLE Odeon (December 5), MANCHESTER Odeon (6), EDINBURGH Usher Hall (7), BRISTOL Colston Hall (11), LONDON Royal Albert Hall (12), SOUTHAMPTON Gaumont (13) and BIRMINGHAM Odeon (14). Two further dates may be added to the itinerary. Box-offices for the first seven concerts open next week. Also appearing in the package are Trapeze and folk singer Timeon — both of whom record for the Moody Blues' own label Theshold — and compere David Symonds.

This same package will also be taking part in the Moody Blues' own hour-long show to be broadcast by Radio 1 on Saturday, December 27. The show will be produced by Jeff Griffin. It will include interviews with the Moodies



THE MOODY BLUES

and extracts from their four albums — including their latest LP, out next week, "Dedicated To Our Children's Children's Children."

The Moody Blues left last week-end for a month in America but, owing to their visas being delayed, they missed the scheduled opening performance of their tour at Los Angeles Forum. The group is now hoping to compensate for this by giving a free concert in Los Angeles before returning to Britain on December 1.

PERCY SLEDGE TOUR DETAILS

Soul singer Percy Sledge's British tour includes a concert at Chatham Central Hall on December 16, when the Upsetters and the Box Tops appear as special guests. Other one-nighters in Sledge's schedule include Dunstable California and Biddenden, Ex (November 29), Crystal Palace Hotel (30), Blackburn Locarno (December 4), Matlock Pavilion and Leicester University (5), Wellington Town House and Retford Borden Wheel (7), Nottingham Gaiety (8), Portsmouth Locarno (11), Derby Clouds and York Assembly Hall (12), Margate Dreamland (14), Stamford Hill Carib Club (13), Crewe Up The Junction (14), Birmingham Rebeccas (16), Narborough Hotel and Manchester Twisted Wheel (22), Streatham Silver Blades (21), and Purley Oliver and London Hatchett's (22).

Bee Gees launch Gee Gee! — AND OTHER NEW LABLES PLANNED

IT is understood that the Bee Gees' own record label—due to make its debut on November 21—will be named Gee Gee. The label will be distributed by Polydor, and the initial supplement will consist of three singles. But the Bee Gees' next single will not, after all, be on their own label—it will still appear on Polydor, although the group's subsequent releases will be issued on Gee Gee. Barry and Maurice Gibb were this week trying to select their new single from two self-penned compositions, "Sweetheart" and "If I Only Had My Mind On Something Else."

Tony Stratton-Smith, manager of the Nice, is launching his own record label and Charisma. First release will be "Rare Bird," an album by a group of the same name, on November 28. The label will be distributed by B & C Records.

John Mayall is planning to form his own label, and the new group Profits from the venture will go to Mrs Ella Lenoir, widow of American blues singer B. Lenoir who died two years ago.

Jamaican singer Jackie Edwards, who has just signed a new contract deal with the Robert Stigwood Organisation, is to launch his own J-Dan label before Christmas.

PROBY FOR SOUTH AFRICA

P. J. Proby is to tour South Africa for four weeks, starting at Christmas. He will be principal supporting attraction in a pop package topped by Tommy Roe.

The group flies to America on November 16 for a three-month tour which has been extended because of advance bookings. During the visit, they will record at Reprise's Hollywood studios in an attempt to complete sessions begun in London.

If the sessions are a success, a new single and album will be released shortly after Mac's return to England. Meanwhile, the group's previous label Blue Horizon issued double Mac album, "Blues Jam At Chess Vols. One And Two" on December 5.

But Peter Green said this week: "On some tracks there is only one of us playing and, as we didn't record enough for a double album, there must be numbers by other people. Therefore it can't be a Fleetwood Mac album."

On November 1, the World Of Jeremy Spencer, a solo album by the Mac guitarist, is being released in this country.

JOHNNIE WALKER SHOW (November 15): Linda Kendrick and Mug.

FOUNDATIONS IS TO KICK OFF NEW ALL-STAR POP SERIES

THE Foundations are to star in the first of 12 monthly TV pop shows to be filmed in Holland for international distribution. The series is a joint venture between Class International and Tros TV of Holland, and will be directed by Lex de Rooi. It is planned that a big name group should host each edition and introduce star guest attractions. Stevie Wonder and Led Zeppelin are among the names being sought to guest in the first show, and negotiations are in progress for Creedence Clearwater Revival to headline the second edition.

Four days each month will be allotted to the filming of the series, which goes into production in mid-January with a budget of £45,000 per show. Sale of the series is already being discussed with Canada and several European countries. A feature of the series would be the editing-in of different link men for each country to which it is sold — with David Hamilton as host in the English-language market.

Meanwhile, the Foundations arrived back this week from their Canadian tour, and are currently taking a short holiday. They begin a TV and concert tour of Europe in Belgium on November 29, and subsequently visit Portugal, Spain, France, Germany, before returning to Britain in mid-December.

ZOOT MONEY ONE-NIGHTERS WITH HIS NEW MUSIC BAND

ZOOT MONEY's Music Band, the seven-piece group which the blues singer has formed with Mike Cotton, plays November one-nighters at Sunderland Locarno (tonight, Friday), Glasgow Maryland (Saturday), Redcar Coatham (Sunday), Edmonton Cooks Ferry Inn (Monday), Wolverhampton La Fayette (Thursday), Bangor Normal College (24), London Phillips Fawcett College (15), Hanley Place (16), Loughborough University (21), Sheffield University (22), Stockton Davenport (23), Chester Quaintways (24), Liverpool Technical College (28), Sutton Coldfield Beltry (29) and Richmond Bull (30).

THE Delaney and Bonnie concert with Eric Clapton at London Royal Albert Hall on December 1 is to be filmed for TV screening in Britain and America. Television production will be by Jo Durden-Smith, who directed the film of the Rolling Stones' concert in Hyde Park. Two U.S. companies have expressed interest in taking the TV film while, in this country, it is expected to be transmitted by Granada. As previously reported, it is also probable that one of the seven British concerts in the itinerary will be recorded and released as a live LP.

P. P. Arnold is to join the package tour from its opening date at Paris (November 24) to London (25). The tour then moves on to Germany prior to its Albert Hall date. Remaining dates in the package are scheduled for eight days from April 3. The group is also considering an offer to tour Israel for ten days in early May.

The film in which Mick Jagger makes his solo acting debut, "Performance," has been reprieved by Warner Brothers. It had been planned to scrap the movie after studio executives reported it to be "unintelligible." But they now say it can be salvaged and will be a 1970 release.

really tremendous production, this is without a doubt the best single Billie has made. It's on Decca F 12977.

SAVOY BROWN have just completed a very successful tour, so probably many thousands of you are now better acquainted with their music than a month or so ago. They also have an album out that's selling like there's no tomorrow, and you can get a taste of it from their single. It's called "I'm tired" and it's on Decca F 12978.

Midnight Cowboy is one of the great films of this decade, but if you haven't yet seen it you can still enjoy the music, which is excellent. I guess the Lord must be in New York City' is of course a Nilsson song, and like all his material it's completely original and distinctive.

ETERNAL TRIANGLE sing it in great style against a super 'travelling' backing — you can just see yourself in a Greyhound bus with the countryside whizzing past. This is Decca F 12979.

Did you hear the story about Roosevelt and Ira Lee?

Max Bygraves

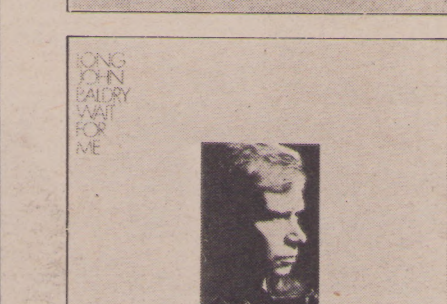
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RAY THOMAS talks to Richard Green about **NEW MOODY ALBUM**

BEING a gambling man I don't really like odd-on bets, so I won't be putting any money on the chances of the Moody Blues new album, "To Our Children's Children's Children," getting to No. 1, as the last one did!

It's a cert to make the top of the chart and even though the group will be on a four-week tour of America when it's released on their own new label Threshold on November 14, hordes of fans and believers will buy it. It has, I'm told, an advance order of 50,000.

To get an advance listen to the disc and record some off-the-cuff comments by one of the group, I went to Ray Thomas's house in Barnes, where I heard part of it on his record player and part of it on his stereo earphones.

Side one opens with **HIGHER AND HIGHER**, a poem which Graeme Edge wrote and performs. It begins with an eerie, windy sound like a haunted house in a Hammer film, with an angel chorus thrown in for good measure. It becomes quite fast and Graeme recites in a voice similar to Laurence Olivier doing his Richard III bit. There's a big, full sound and some nice guitar passages.

RAY: This is heavier than the rest, it's the only poem.

John Lodge's **EYES OF A CHILD** comes next and begins with pretty tinkling bells and a heavy drum beat with an insistent tambourine. It's a softish song sung gently by Ray which includes what he calls "my send up of everyone bit."

Actually, his piece divides the song into two separate halves and there's a nice line about buying rock with "The Moon" through it.

The next track is part two of the last one and is a lot heavier and it has very good vocal harmonies against a wailing chorus.

RAY: We put my bit in the middle deliberately to split it up.

The album has two very, very short tracks, the first of which is **I NEVER THOUGHT I'D LIVE TO BE A HUNDRED**. John Lodge sings it and there's an acoustic guitar making it all sound like a pensive madrigal. It lasts for about a minute.

BEYOND is described by Ray as "like a mini Planets Suite, it's in three parts." It sounds like the Tornados updated and is purely instrumental. I listened to it with the headphones and the way the sound switched from side to side, seeming to criss-cross my forehead was absolutely phenomenal. All praise here to producer **Tony Clark** who is streets ahead of most others in the stereo field.

RAY: One bit is like Saturn with this big thing



MOODY BLUES (l to r) JUSTIN HAYWARD, GRAEME EDGE, MIKE PINDER, RAY THOMAS, JOHN LODGE.

in the middle going "oom" and these things spinning round it.

The next track, **OUT AND IN**, is also the "B" side of the group's new single. It just pleasantly jogs along with Mike Pinder's Melotron producing the effect of strings to back a soft, whispery voice.

Joked RAY: I think he had Mantovani in his machine.

Side Two opens with **GYPSY** which has an acoustic twelve-string or it may have been a double-tracked six-string guitar, a flute and a tambourine prominent. In fact, the latter instrument is featured quite a lot throughout the album. Strings whine away in the background and the beat rises and falls. Justin Hayward intersperses the verses with wailing. It reminded me of "Royal Hunt Of The Sun" and all those Peruvians charging about all over the place as Christopher Plummer was put to death.

RAY: There's so many instruments on here you can't remember what you've put on. We don't use anybody else, we play them all.

The number leads into **ETERNITY ROAD** with mellow strings. It gets going on an up-tempo track then becomes slower and gradually builds up again. There's not a lot of noise and the guitars are very clear and effective. Graeme's drumming does a lot on this one.

RAY: There's a bass flute here, it's long and bent, it's really a gas.

CANDLE OF LIFE is introduced by a soft flute and becomes very dramatic with the piano and strings combining to good effect. The beat is slightly faster than the voice and it's an extremely good song that is simple and moving. Quite long and by far my favourite track.

Mike's **SUN IS STILL SHINING** starts like an Indian piece with a sitar. That instrument dominates the whole thing but doesn't make the overall sound too Indian-orientated. There's some interesting goings-on in the background that tend to give added emphasis to the vocals. It gets much heavier at the end, then fades out into **I NEVER THOUGHT I'D LIVE TO BE A MILLION**, another baby track which is similar to the other.

The final track is **WATCHING AND WAITING**, the new single. A slow and mournful thing which Ray and Justin wrote, it has an acoustic guitar strumming away, a bass plodding along and echoey strings. The

volume increases for a moment before it lapses back into its original form. A very good number.

RAY: We all chose this to be the single. We all fancied it.

When the album ended, Ray explained: "We decided to release the single as a trailer to the album, but I don't think it'll do well if the album's going to. But it may get people interested in the album."

The LP was recorded over a period of three months and not, as is usual with the Moodies, straight off. This was because of studio unavailability and, says Ray, a bit of a problem because their minds and attitudes were changing all the time they were recording.

"We wrote it the way we always do," Ray added. "We started with two or three songs and they sparked off others. We're going back in January to do another, then me and Jus are doing an acoustic album in February or March."

"We'll most likely get a few more influences and ideas from America. 'Threshold' was done after the last American tour. Mike and Graeme and Tony went over a couple of weeks ago to get things set up and they said people were much kinder to them. I think the bigger you get over there the more respect you get."

VARIOUS ARTISTS: NICE ENOUGH TO EAT (Island mono and stereo IWPS 6; 14s 6d).

Released as a follow-up to the highly successful **You Can All Join In** album, this collection of Island goodies incorporates tracks from most of the labels artists during the past few months. Foremost among the numbers are **Jethro Tull's** **We Used To Know** (from the "Stand Up" LP), **Blodwyn Pig's** **Sing Me A Song That I Used To Know** (from "Ahead Rings Out" LP), **Traffic's** **Forty Thousand Headmen** and **King Crimson's** **21st Century Schizoid Man**.

For value, it's a winner and for people who like selective playing without listening to an entire album by one group it serves a good purpose. Bound to do extremely well.

Other titles: **Cajun Woman** (Fairport Convention), **At The Crossroads** (Mott the Hoople), **Better By You, Better By Me** (Spooky Tooth), **Woman** (Free), **I Keep Singing That Same Old Song** (Heavy Jelly), **Time Has Told Me** (Nick Drake), **Gungamai** (Quintessence), **Strangely Strange But Oddly Normal** (Dr. Strangely Strange).

LP SECTION edited by ALLEN EVANS



FREE (l to r) PAUL RODGERS, PAUL KOSSOFF, SIMON KIRKE and ANDY FRASER

FREE (Island, ILPS 9104; (37s 5d).)

FOUR British boys with plenty going for them music-wise. Paul Rodgers is the exuberant vocalist, who sings out about never getting enough of **Woman**, while guitarist Paul Kossoff, bass Andy Fraser (ex-Bluesbreaker) and up-tight drummer Simon Kirke beat out a solid and not-too-loud backing.

Alexis Korner is behind the group, thought up their name and helped them. **Chris Blackwell** produced. Paul Rodgers and the others sing wistfully together and the whole LP is most restful listening. **Fraser-Rodgers** wrote all the tunes I liked it. And the sleeve cover is a real stunner with its worm's eye view of a leaping woman.

Other titles: **I'll Be Creepin'**, **Songs Of Yesterday**, **Lying In The Sunshine**, **Trouble On Double Time**, **Mouthful Of Grass**, **Free Me**, **Broad Daylight**, **Mourning Sad Morning**.

BEST FROM BELL, Vol. 2 (Bell SBLL 124; 37s 5d).

Sixteen tracks recorded in 1967, 68 and 69 by Bell label stars. **Box Tops** contribute **Choo Choo Train**, **Soul Deep** and **I Met Her In Church**; while there's **James and Bobby Purify** going wild with **I Can Remember** and **Do Unto Me**. **Bruce Channel** adds **Mr. Bus Driver** and **Solomon Burke** Proud Mary.

Other artists and titles: **Delfonics** (**Ready Or Not Here I Come**, **Funny Feeling**), **Oscar Toney Jr** (**Without Love**), **Masqueraders** (**I Ain't Got To Love Nobody Else**), **James Carr** (**A Man Needs A Woman**), **Shirley and Shirelles** (**Look What You've Done To My Heart**), **Robert Knight** (**Isn't It Lonely Together**), **Bobby Russell** (**1432 Franklin Pike Circle Hero**), **Merrilee Rush** (**Reach Out I'll Be There**).

REGGAE POWER: ETHIOPIANS (Trojan, mono TTL 10; 14s 6d).

The **Ethiopians** are a Jamaican trio who are tops in their island. They have made tours of Britain with great success. Now they sing 11 reggae songs, with their fascinating rhythm and beat which is so good to dance to. The backing is simple and yet so compelling. The calypso is still evident in the lyrics and titles include **Hong Kong Flue**, and **Robert**

F. Kennedy. At such a cheap price, a good buy. **AE**. Other titles: **Woman Capture Man**, **What A Fire**, **Losing You**, **Free**, **Gun Man**, **One**, **Feel The Spirit**, **Dollar Of Soul**, **Everything Crash**.

STAX SOUL EXPLOSION (Stax SXATS 1007 stereo; 37s 5d).

A sampler for 16 tunes by 11 Stax recording acts, which makes mad music all the way. Soul sizzles and decibels bend. Favourites of mine were **Carla Thomas' Where Do I Go**, the **Booker T and MG's** **Soul Limbo** and **Hang 'Em High**, plus **William Bell** and **Judy Clay** in **Private Number** and **My Baby Specializes**.

Other artists and titles: **Johnnie Taylor** (**Who's Making Love** and **I'm Trying**), **Eddie Floyd** (**Bring It On Home To Me**, and **I've Got To Have Your Love**), **Staples Singers** (**The Weight and Long Walk To DC**), **Albert King** (**Left Hand Woman**) **Rufus Thomas** (**Funky Mississippi**), **Jimmy Hughes** (**I Like Everything about You**), **Ollie and Nightingales** (**I Got A Sure Thing**), **Johnny Daye** (**Star Baby Stay**).

BUDDAH '69 (Buddah 203 026 stereo; 37s 6d).

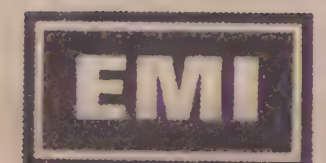
A symposium of eight acts and eleven numbers which made Buddah Records, the bubblegum kings, a financial success in 1969. Really lively music throughout.

Artists and titles: **1910 Fruitgum Co.** (**Special Delivery**; **Indian Giver**); **Ohio Express** (**Sweeter Than Sugar**; **Mercy**); **Kasenez Katz** (**Super Circus** (**I'm In Love With You**; **Embrassez Moi**); **Chubby Checker** (**Back In The USSR**); **Edwin Hawkins Singer** (**Oh Happy Day**); **Elephant Memory** (**Crossroads of Stepping Stones**); **Eire Apparent** (**Rock'n Roll Band**) and **Barry Goldberg** (**You're Still My Baby**).



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Stax SXATS 1024
- J. J. Barnes & Steve Mancha**
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- Eddie Floyd**
Stax SXATS 1023
- The Staple Singers**
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Stax SXATS 1018
- Steve Cropper**
Albert King
Jammed Together
Stax SXATS 1020
- The Bar-Kays**
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Stax SXATS 1009
- Steve Cropper**
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from my Friends
Stax SXATS 1008
- Carla Thomas**
Memphis Queen
Stax SXATS 1019
- Booker T. & The M.G.'s**
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SUCCESS STAGGERS CRIMSON!

FASHIONS are pleasant but can be dangerously short-lived. In roaring out from nowhere in a matter of half a dozen months to become the fashionable Underground attraction of the day King Crimson have a problem.

"It's very worrying," agreed drummer Mike Giles, speaking from their manager's Kensington mews house before the group left for its debut tour of America. "But I cannot see what on earth we can do about it."

"How much are we responsible for what has happened? We started off doing our thing and after that it was not up to us at all. People either go to see you or they don't. If they do then word gets passed around."

But there must be some value behind the fashionability. People seem to like the group and we can only hope that they genuinely like the music."

King Crimson's success — their first album "In The Court Of The Crimson King" is at No. 4 in this week's NME LP Chart — really has been staggering. Too staggering for some, notably the groups who had been slogging round the circuit only to discover King Crimson racing past them to become the biggest potential success the Underground has produced this year.

So while the majority of critics, Underground connoisseurs and musi-

cians have been showering lavish praise in their direction — "original," "sensational," "the new Beatles" — there has also existed a small but vociferous band of detractors.

"I think we have had our success a little too fast for some of the people who've been trying to make it for ages," says Mike Giles. But although the band could be called an overnight success, its members certainly couldn't.

Giles, a 27-year-old who speaks with deliberation and much forethought, has been playing drums for 12 years, first in Bournemouth alongside people like Zoot Money, Peddler Roy Phillips and Shadow John Rostill and then in London from 1967. Session work and various unsuccessful groups came before he formed Giles, Giles and Fripp with Robert Fripp.

Fripp himself, King Crimson's lead guitarist, had spent three somewhat soul-destroying years playing in a

BY NICK LOGAN

resident hotel band, backing cabaret artists like Bob Monkhouse and Norman Vaughan before the "forgettable" group with Mike Giles, about which they don't like to talk.

Ian McDonald, 23 and on alto sax, clarinet, flute and mellotron for King Crimson, is a former army bandsman who has played in all kinds of outfits from classical orchestras to wind ensembles.

Former draughtsman and member of The Gods, where he switched from lead to bass guitar, Greg Lake is now the lead vocalist while fifth member Pete Sinfield doesn't actually play in the group but writes their lyrics and operates the famed King Crimson light show.

The group came together in January this year; first Robert and Mike, closely followed by Ian and then Greg.

Pete, a one time computer executive, drifted in later: "I thought how bad the lights were in some clubs and I said I would build them some to give colour on stage. At the beginning I was just changing the lighting for each song but eventually I started 'playing' the lights with the music."

Different

All five brought different influences. Says Mike Giles: "You have got jazz from me, classics from Bob, Beatles and Dylan from Pete and Ian and heavy rock music from Greg. But the divisions aren't really that satisfactory because we all like jazz, we all like Beatles and Dylan etcetera."

The group rehearsed for three months in a room beneath a cafe in London's Fulham Palace Road and made its first public appearance in April.

"There was a very hard core of people who gave us support early on," said Mike Giles. "They spread the good word for us around the clubs and when we went out and did our first gigs we found a lot of people already knew about us."

Their biggest stroke of luck was a booking on the Rolling Stones' Hyde Park extravaganza. It is no meagre tribute that more than a quarter of a million Stones fans who had sat for hours on the hard ground raised howls of delight and surprise for the aggressive music of King Crimson.

Like many of their Underground contemporaries, the group has a loathing of "hype," although Pete and Mike say it has been somewhat exaggerated.



"It was because everybody had been messed around by managers and agents," explained Pete. "Particularly Bob, Mike and Greg who have been through every bad scene in the pop machine."

And Mike's definition of "hype": "Helping one's self without helping others at the same time. Our sort of protest about 'hype' is aimed at the 'hypers,' the ones who are still doing it."

"What does the word pretentious mean to you?" asked Pete suddenly. "Pretending to be something you're not," I replied.

"Because we've been called pretentious," Pete continued, "and I can't see it."

"I think most people are not quite sure what to make of us actually. Audiences aren't quite sure what bits they should applaud. We may be a little bit ahead of our time. They can see there is something worthwhile but they are not sure what."

Mike: "What do we do? Stop pushing ahead, cash in on what is simple for people to understand, or go by our own standards."

Simplicity

"I hope this doesn't sound pretentious but another group could come along and simplify what we play and they would be away."

"There are strong feelings in the band to get into more involved music. If we did this straight away I don't think we would have an audience for it."

"Nevertheless we enjoy what we do at the moment and believe in it, and it earns us enough money to set up the machinery to get into the music we want to in time."

The group made its debut album (three times; more through their own inability to be their own producers than for musical reasons.

KING CRIMSON (l. to r.), IAN McDONALD, MIKE GILES, PETE SINFIELD, GREG LAKE AND ROBERT FRIPP.

the album in some places and only about 30 per cent of the sound everybody wanted. What is missing is the presence, the harshness, the attack.

"We ideally need a sixth member of the band in the shape of a producer."

As is so often the case when a group makes it breakthrough, King Crimson is now in America. They left last week for a two-month tour, complete with three tons of equipment including Pete Sinfield's lights. "It will cost a fortune to send," said Mike.

★

T.I.M.E.: SMOOTH BALL (Liberty, LBS/LBL 83232; 38s 7d)

T.I.M.E. stands for Trust In Men Everywhere, but what that is supposed to mean in connection with this LP, I don't know. I don't know who's got all the goodies this week, but it certainly isn't me. This one is competent, enough but there I run out of praise. It's unoriginal, boring, and really is a waste of the wax it's cut on. Sorry, T.I.M.E., but Take It From Me, you've wasted your T.I.M.E. with this one. GC.

More Led on this LP

LED ZEPPELIN II (Atlantic stereo 588 198; 37s 6d)

MUSIC for the paranoic 20th Century city man — another brilliant album from the remarkable Led Zeppelin and the first in transit, so to speak, as "Led Zeppelin 1" was recorded when the group was in an embryonic state and was based largely round the ideas of Jimmy Page.

This brings out more of the group, particularly Robert Plant, and also shows that the Zeppelin isn't confined to one groove. It can make full use of the subtle shading between the harsher, heavier doses of rock and blues.

Perhaps the most remarkable thing about "Led Zeppelin II" is that the group manages to maintain the element of surprise so obvious when you first hear them.

Thank You and Ramble On, both written by Page and Plant, are softer examples of the Zeppelin style than we've heard on record before. The first is gentle with a Christmassy organ towards the end; the second was inspired by "Lord Of The Rings" and features acoustic and electric guitar and some soft-drum work.

Whole Lotta Love, What Is And What Should Never Be, both among the best tracks, and Heartbreaker

by Nick Logan

and Livin' Lovin' Wreck are typical pieces of hard rock Zeppelin.

Moby Dick is a showcase for some excellent drumming from John Bonham and The Lemon Song, with lines like "Squeeze my lemon till the juice runs down my leg," is the most interesting in the set. The Page guitar and some really throbbing bass work from John Paul Jones are among its notable features, but, with distortion and the Zeppelin veering between its heaviest and softest, it really has the lot.

Bring It On Home, featuring Plant on harmonica and in a softer vocal key, is the closer — erupting into a schizophrenic ending.

Led Zeppelin have been one of the success stories of 1969 and this extremely good album will serve to quicken their stride towards a place among the world's top groups.

MORE SINGLES reviewed by Derek Johnson

Harmonic CSN blend

CROSBY, STILLS & NASH: † Suite: Judy Blue Eyes (Atlantic).

THE thing that impresses me most of all about the Crosby, Stills and Nash team is its harmonic blend — flowing, golden and really gorgeous. And it's in evidence again on this Stephen Stills composition.

With an ear-catching backing of jangling guitars, tambourine and a snappy beat, the trio displays its jazz-based artistry to even greater advantage than in "Marrakesh Express," specially the delightful scat passage at the end.

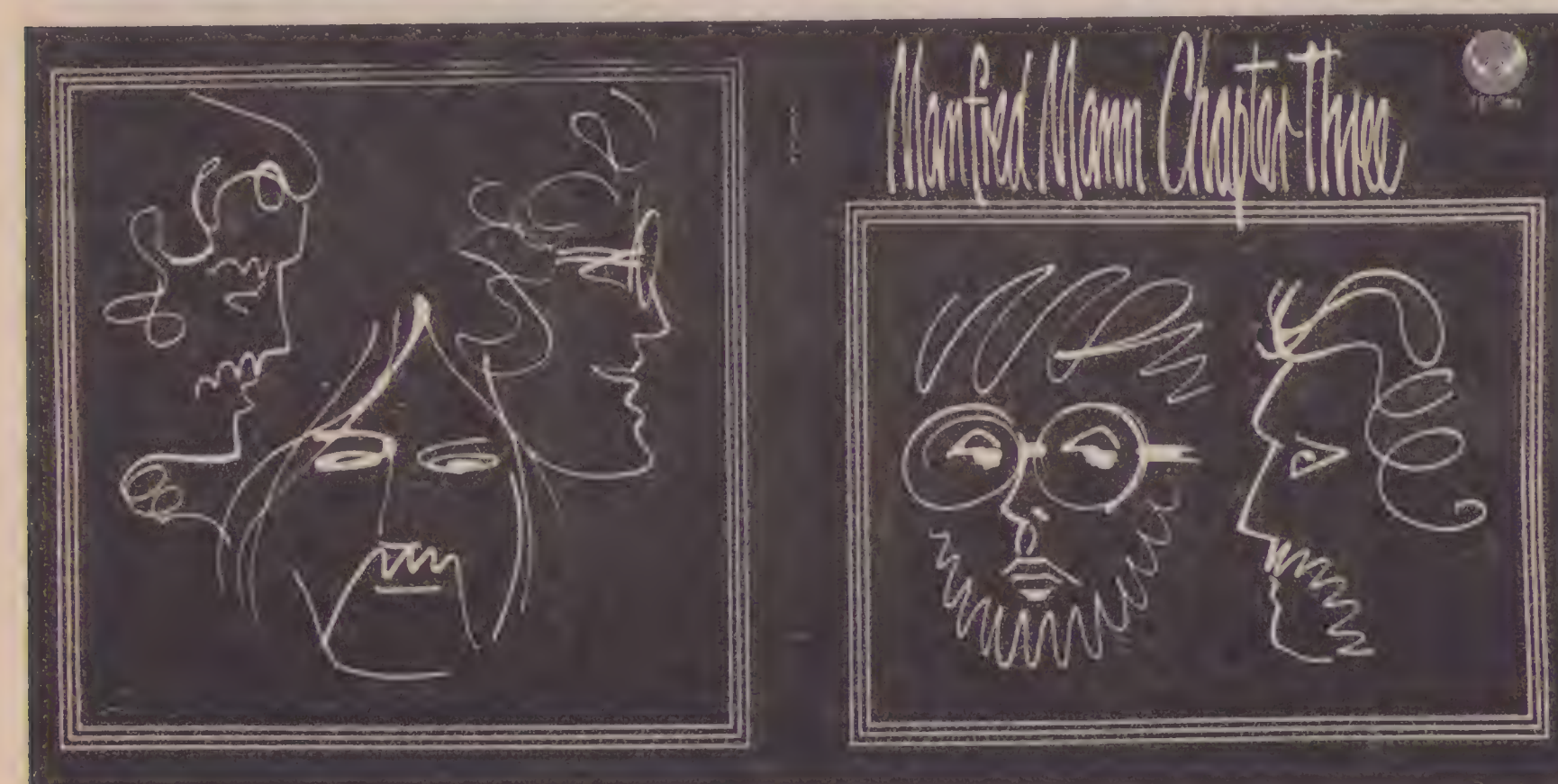
Taken at the same pace as "Express," but rather more involved and complex in its interpretation, it's a fascinating and lyrical piece which dresses straight-forward pop in a cloak of quality. Hear it!

Nancy Sinatra, Young & Most

NANCY SINATRA: † The Highway Song (Reprise).

WRITTEN by Kenny Young (to whom Clodagh Rodgers has cause to be grateful) and produced in London by Mickie Most, this is a commercial item which enables Nancy Sinatra to purvey her sultry personality to full advantage.

And Messrs Young and Most have thrown in every possible sales gimmick—a catchy la-la chorus with a group lustily joining in, an infectious toe-tapping beat with a Mexican flavour, a party atmosphere, a simple and quick-to-register tune, and even a touch of Nancy's famous "walking" bass. If it's not lost in the rush, it could catch on.



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A NICE A WEEK



DRUMMER BRIAN DAVIDSON HAS A FRIENDLY WAY TO DEAL WITH HECKLERS

"OH, wow! Too much, man. Really nice." Not, as you would be entitled to think, my senseless ramblings, but a kind of word montage of Brian Davison's speech. He's not a hippy or anything like that, he's really one of my favourite people. In fact, half the time he probably doesn't even realise he's saying those things.

I'd never be surprised to see Brian walking along Regent Street with a giant placard proclaiming PEACE AND LOVE in giant red letters. His theme is "live and let live," which is something nice.

A perfect example of the way in which he practices what he preaches, and holds everyone to be equal, is an incident that occurred at about four in the morning in an Essen bar. Brian and I were celebrating nothing in particular after the Nice's concert at the giant Gruger Halle before almost 12,000 delirious kids.

says **RICHARD GREEN**

as an afterthought: "as the well-known walrus once said."

The puzzled Teuton nodded, thought for a moment, attempted a smile and set up a round of draught beer. Minutes later, we had quite a gathering of well-wishers round us, all forcing (well, not quite forcing) liquid refreshment upon us. These were the people who had greeted us with cries of "Apache," because of our hair, when we first walked in. Brian has this affect on people. His pleasant "let's be friends" attitude works wonders.

"I like being happy and seeing everyone else happy," he replied when I asked him what he enjoyed doing apart from playing. "Breaking down the barriers. That's it."

Brian has been playing drums now for sixteen years, since he was eleven, in fact. He says he can remember always wanting to play. An uncle, a pub drummer, packed it in on a New Year's Eve and took the young 'un along to the last date.

"He said 'sit down and play this. It was an old Scottish tune,'" Brian recalled. "I found I could do the

rhythm, though I'd never played before. Thereafter I drove people crazy for five years and letters started coming through the door from neighbours."

Brian spent most of his time playing to records and eventually got together with a trumpeter friend, who brought along a trombonist, a bloke on alto sax, a guitarist and a string bassist. What began as playing for amusement developed into work at youth clubs.

"I got a job on the 'Evening Standard' vans and the drumming slipped away for a while. Then a friend of mine who played accordion got me into a semi-professional band, which was the beginning of the Mark Leaman Five."

Mark's untimely death in a road accident was a great loss to music and, feelingly, Brian says: "When Mark died, it was really sad. It was one of the most shattering things that ever happened to us."

could be part of a band with some freedom in their music."

A spell of van driving followed, then Brian met organist Don Chinn who, he says, "is the only organist I could think of in the same breath as Keith Emerson." Brian and Don ("he looks like a demon") tried to get some recording things done, but they only got as far as the tapes. Then Brian got three offers from bands — Alan Haven, the Brian Auger Trinity and the Nice.

"I had heard the Nice at the Speakeasy, I think, and thought 'that's a good band but they need a good drummer... they need me'. I had done a few depping gigs with Dave O'List, so I joined. When I got the driving job, I had to promise the guy that I wouldn't just leave because he knew I was a musician. Then I had to go and do it."

But playing with the Nice was really nice, and Don Chinn was the nearest I had been to playing Nice music before. I felt I fitted in straight away... after the first gig I just thought 'Oh, wow!' It was really nice. But I had to do one gig with Pat Arnold and I couldn't follow it. Baz (another roadie) was sitting behind the amp filling me in on what to play. It wasn't my music. It went through my ears, but it never got to me."

Dave O'List's quitting the Nice made Brian's playing a lot tighter and cleaner and the Nice worked as a trio straight away. "We just gelled together. We were so much closer," he explained. "We knew the numbers we couldn't do and it made the others so much better."

"I don't listen to a lot of classical music, that's probably the best way because when I do, I listen to it as something new," he pointed out. "I think that's my job in a way — Keith knows the classical music and I know the feelings he's playing."

You may have noticed that there has been a lack of "oh wows" and so on during the feature. It should be pointed out that it's only when Brian gets a bit excited that all that starts. But he is generally pretty happy about one thing or another. The only thing was that while he was talking to me, he was being reasoned and serious most of the time.

Not like the ace looner, famed for his exploits in La Chasse and the Speakeasy, with the assembled company of Messrs. K. Moon, S. Webb, L. Jackson and the Beast I may add! —

ANN MOSES from HOLLYWOOD ELVIS TO SKI IN EUROPE?

ELVIS Presley has been expressing a desire to go to Europe for some ski-ing. He went to Colorado last winter and enjoyed shooting down the slopes so much, he has a hankering to get onto skis again. He has been told of the delights of Swiss and Austrian resorts and would like to try them.

Elvis made this known after he returned from a two-week Hawaiian holiday and went straight to Las Vegas for another relaxing week, sunning and gambling a bit.

Whether Elvis will actually ski or not is in some doubt. Last year he was the only one of his party who did not hurt himself and he may feel this time he might do himself an injury. And he has a return date in Las Vegas and another engagement in Texas early in the new year (see News pages).

Last time Elvis played Vegas he was paid \$50,000 and people wondered if he could bring that much money in. He actually drew twice that amount, entertaining 101,500 patrons during his month at the International hotel.

STONES A SELL-OUT!

In a little over two hours after the box-offices opened at the

Forum last Monday, all seats for the Rolling Stones two performances were sold out. The Forum holds 18,000 and the Stones will be doing two shows — one at 7 pm, the other at 11.

After the first hour of ticket sales all seats under \$7.50 had been sold to the crowds who had spent the night in sleeping bags!

Meanwhile, the Stones have been vacationing here waiting for their November 8 appearances. Splitting up, Bill Wyman and Mick Taylor are staying at the Beverly Wilshire hotel. Charlie Watts is staying with his wife Shirley and daughter, Serafina in the huge mountain-top home owned by the DuPont family, high, above the Sunset Strip.

Mick Jagger and Keith Richards are staying with Stephen Stills (of Crosby, Stills, Nash and Young) in an estate near Laurel Canyon, formerly inhabited by Peter Tork.

A large and "happy" German of immense proportions staggered over, tried to focus on Brian and asked: "Are you a hippy?" To which the drummer instantly replied: "No, man. I am you and you are me and we are all together." Then adding,



PETER SARSTEDT with his sister and mother and (third) his bride, ANITA ATKE.

Copenhagen wedding

PETER SARSTEDT and his bride, Danish dentist ANITA ATKE, after their wedding at Copenhagen's English church last weekend. (Stefan Liban photo.)

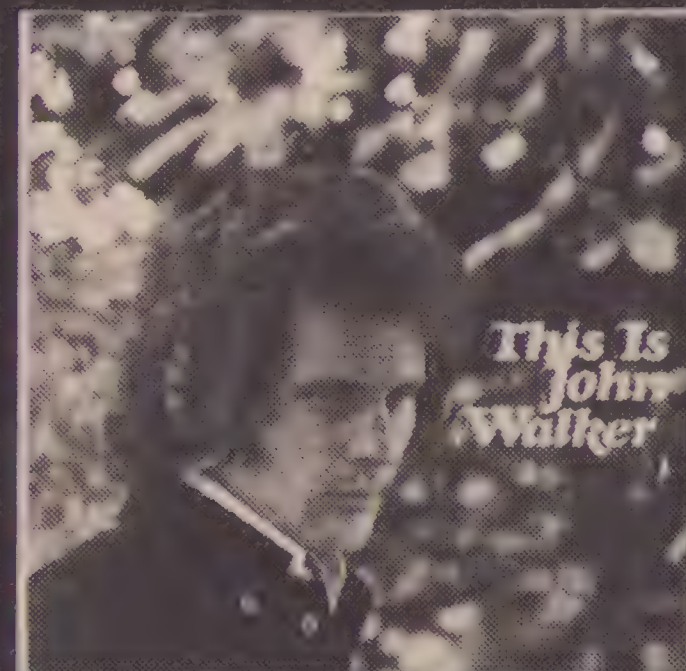


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THE PEACE SHIP

For almost an entire generation the Mid-East has been torn with dissention. Three wars and countless incidents have served only to deepen hatreds, arrest economic and social development and help only the arms merchants of both East and West. Precious human life and resources have been squandered in an area that desperately requires every hand and all of its wealth to inch forward to a better way of life.

More tragic is the fact that the United Nations, the big powers and leaders of both Israel and the Arab countries have failed in their attempts to bring peace to the region.

Now, as never before, when politicians are in deadlock, people concerned must come forward and help create a "people-to-people" dialogue that could help ease the tension in the area.



This 570 ton Dutch coaster "Cito" was built in 1940. Renamed "Peace", she is presently docked in New York at 63rd Street and the East River, adjacent to the Heliport. The people of Holland raised the necessary funds to buy the ship and sail it to New York. Within a few weeks the Peace Ship will be converted into an independent and neutral radio station and will anchor outside the territorial waters of Israel and the United Arab Republic. Under the name "The Voice of Peace", she will broadcast in Hebrew, Arabic, French and English to reach millions in the troubled area. For the first time many listeners will be provided with an alternative to the government controlled stations now being heard. The broadcasts will include news, political commentary and music prepared by an international crew with the participation of both Israelis and Arabs. It is hoped that through these broadcasts the tensions in the area will be reduced and moderation and sanity will prevail. Supervising the broadcasts will be Abie Nathan, the Israeli "peace pilot" who initiated this project. Mr. Nathan, a former pilot has already made three "peace" flights to Egypt. He also helped in the organization of efforts to feed the children of Biafra. Mr. Nathan will remain on board ship until a more peaceful condition prevails in the area. In order to make this project possible it is necessary to raise the sum of \$170,000 -- less than five per cent of the cost of an armed MIG fighter or Phantom Jet -- for the purchase of a 50 kilowatt radio transmitter and other intricate electronic equipment.

If you are concerned about the present dangerous situation and would like to join in this "People to People" effort to bring about understanding between the peoples of the Middle East, please send your contributions to

The British Fund For The Peace Ship
District Bank Limited,
47 Old Bond Street,
London, W.1.

**THIS MORNING, DO SOMETHING NICE.
TRY TO STOP WORLD WAR III.**

PAUL (WRITER) AND BARRY (SINGER) SWITCH TO SIMPLER SONGS FOR RYANS' NEXT

ON Sunday, proclaimed the colourful posters pasted on every available hoarding, Barry Ryan will star in the City Concert Hall (seating two thousand and more) backed by his four-man instrumental/close harmony group, Candy Choir, the two McKinley Sisters and a seventeen-piece orchestra conducted by brother Paul.

In addition, at the same venue in the afternoon he will give a charity performance donating the proceeds to the local hospital.

Where's all this happening? Well, certainly Paul and Barry Ryan aren't yet big enough names to do this sort of thing here at home. The country, in fact, is Germany. The city: Munich.

For the remarkable thing is that Paul and Barry Ryan have joined the growing list of British stars who have apparently been overlooked by their home fans only to be snapped up and feted by the continent. In Germany Paul is held as one of the top songwriters and Barry ranks about number three in the top singers list with virtually every pop magazine there carrying smiling, colourful pictures and stories about him. He's revered in much the same way as Tom Jones is at home.

Full up

To virtually fill a two thousand seater theatre twice in one day is no mean feat but Paul and Barry Ryan can do this comfortably in Germany. I can vouch for this as I was with them at the concerts in Munich on Sunday.

Barry takes the entire second half of the show and his act opens with a number from his backing support, the four boy instrumental / harmony Candy Choir with the two McKinley sisters.

The Choir, the boys dressed all in black, set the scene with the opening "Why Do You Cry My Love," then Paul in an immaculate

white suit takes up the baton and conducts the vast ensemble for a short instrumental of "Eloise" which leads into Barry bouncing on stage to tremendous applause and his first number, a driving version of "Shake."

This really gets the place jumping and then it's "Love Is Love" and "Colour Of My Love" the introduction of which is greeted by thunderous clapping and squeals of delight.

Paul forsakes his baton for the piano, the lights dim and Barry pulls a stool across to the mike for the first of the Beatles numbers, "Hey Jude," again much to the audience's delight.

They change pace then for "The Hunt," which made a brief entry in the NME chart recently but which is fast climbing the German charts after only just a couple of weeks since release.

The next song is a moving number written by Paul and dedicated by them both to their mother Marion Ryan, called simply "My Mother." Barry puts it across with the utmost sincerity and tenderness.

For the first time Paul then joins Barry at the mike as they do a short medley of Beach Boy songs and, with the help of the Candy Choir, they get some excellent cross

MUNICH is the City in Germany where Barry was badly burned about the face in April this year during a stunt for a TV programme and the afternoon charity performance he gave on Sunday was by way of being a thank-you to the hospital and staff who looked after him.

Ironically Barry came within inches of almost ending up at the same hospital again at the weekend.

GETTING OUT OF HIS BATH ON SUNDAY MORNING HE SLIPPED ON THE WET FLOOR AND PUT HIS ARM THROUGH A GLASS DOOR!

Miraculously he suffered no more than a slight scratch but he wasn't exactly joking when he told me about it, adding: "There seems to be a bit of a jinx on me as far as this town is concerned."

harmonies going. But Paul is soon back with his



Composer and now conductor PAUL (left) with brother BARRY. They're big stars in Germany, now they're looking for a new single to establish them again at home.

baton conducting for the slow, bluesy "Love Almost Found You." Then he's across to the piano again for the second Beatles number and a really great version of "Get Back."

The next part was the one thing that marred an otherwise excellent show and this was when Barry thanked all concerned for helping put the show on, the orchestra, the backing groups, etc.

It was all in English, of course, and when Paul asked all those on stage to stand and give a big round of applause for the audience I don't think many knew what the heck was going on.

No wrong

Still, Paul and Barry obviously can do no wrong in Germany, and the closing number "Eloise" delighted the enthusiastic audience once again, particularly a young girl who managed to get up on stage, in spite of the over zealous security guards, and sit on the edge of the stage with Barry.

Prolonged applause brought the duo back for an encore of "Happy Days" and "Let The Sunshine In." It was one of the most profes-

sionally presented shows I've seen in a long time, with no expense spared on the production which, I'm told, costs around £2,000 a night to mount.

The best lighting engineer in the pop business, Fred Perry, was travelling with the tour looking after that side of things and Paul and Barry's recording manager, Bill Landis, with them to look after the sound.

Ticket prices were, understandably, high, being as much as £3 in some venues but the German fans showed little reluctance to fork out, though on the concert I saw in Munich the age of the customers was much higher than I would have expected.

Travelling with Paul and Barry (and a nicer bunch of people it would be hard to find) were the Equals, who filled the entire first half of the show with non-stop entertainment.

I missed their opening numbers but a highlight of the act was a guitar solo by Eddie Grant who played his instrument with just

about every part of his anatomy, including his tongue.

I'm not quite sure what some of the audience felt about this rather suggestive spot but they certainly loved their other numbers like "Midnight Hour," "Viva Bobby Joe" and their encore "Satisfaction."

Munich was the last German date of Paul and Barry's two week tour (they flew on to Vienna, Austria, on Monday) and are now back in London to concentrate on Barry's next single and a shortly to be released album, their first for Polydor.

At a party after the show hosted for them by "Bravo," Germany's million sales selling, colourful pop magazine, Barry told me how bitterly disappointed he'd been with the relative failure of "The Hunt" in Britain, and could only really put it down to the fact that the number was too complicated.

He doesn't, however, see it as a major set-back and nor do I now that I've heard some of the new material Paul has written for Barry.

Two hits

There are at least two songs that could be taken from the next LP which have hit stamped all over them.

Said Paul: "I've had to get down to writing simpler and more commercial numbers and I think I've managed to do this all right. 'The Hunt' was not an easy number for people to catch on to but I think you'll find that the next single will be."

Certainly the album which has already been released in Germany has a lot of hit sounds on it and is selling well. If it doesn't repeat its success over here I shall be very surprised.

And Paul and Barry and their shrewd, genial personal manager Max Clifford, will be more than a little disappointed.

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TREMELOES' PETER WALSH USES PSYCHOLOGY TO KEEP HIS LADS GOING!

THE Tremeloes, who are back in the NME Charts this week with "(Call Me) Number One" at No. 18, had just finished a long and exhausting tour of N. Europe, and were met at London airport by a flamboyant Peter Walsh, their manager, who gave them each a pamphlet for the super-class Terramar hotel in Stiges, Spain.

"A holiday at last," shouted Alan Blakley, jubilantly. Peter smiled and nodded his head. The others looked at the brightly coloured pictures of a beach and a big, airy dining room and large bedrooms.

"I've invited your fiancées and your wife, Rick, to come along," announced Peter benevolently. More whoops of approval.

Then, quietly, Peter added: "You have a few dates in Spain. Not many."

A groan or two, but then the Tremeloes started to laugh. Peter, while they were away, had booked them the Barcelona Pop Festival as the guest stars of honour, and a concert or two in the neighbourhood and one in Majorca.

No rows

His approach to the situation had saved a big row, because the boys had been promised a holiday. However, combining pleasure and work wasn't so bad.

That's how manager Peter Walsh, who has built up one of the biggest agency businesses for pop groups in the past few years, works. He uses a lot of logical psychology to keep everyone happy.

Peter, slim, side-burned, moustached, came into show business via Ireland. He went from his native Cheshire to Dublin for a holiday and never went back to Cheshire. He started a greengrocer business in Ireland, dabbling in show business on the side.

He came to London, opened a greengrocers in Ealing, then went into Eric Winstone's office as a booker.

Eric found all the bands for

BY ANDY GRAY

Butlins and that included the rock-'n'-roll units used in Butlins smaller ballroom for teenagers. In May, 1962, Peter auditioned some groups at the Astor Club in London's Mayfair. One of the groups was Brian Poole and the Tremeloes. Peter thought they were okay and booked them to Butlins in Ayr, Scotland.

The boys were delighted at the booking but dismayed at the location. "We wanted Clacton, where we could nip home to Dagenham from in an hour or so," recalls Alan Blakley. But Butlins had a policy to keep groups as far away from home as possible and thus discourage them from 'nipping off'.

At that time, Peter wasn't anything to do with the Tremeloes. He just booked them to Ayr from June to September, 1962.

Forgot

Peter forgot about the Tremeloes until January, 1963, when he had left Eric Winston and gone on his own into the agency-management business. Out of the blue he got a phone call from Mr. Scott, who was the father of Graham Scott, then lead guitarist with the Tremeloes. He asked Peter if he would take over as manager of the group. Peter said he would like to hear them again.

So he went to the Thames Board Mills, where they had a £5 a night gig. He listened and liked what he heard and at a 1 am meeting later they discussed things. The boys told him that several people

wanted to sign them, but they wanted a young and with-it manager who hadn't too many artists.

"I was flattered and I certainly didn't have too many artists — my only act was the Brook Brothers. So I signed Brian Poole and the Tremeloes to my office and became their manager."

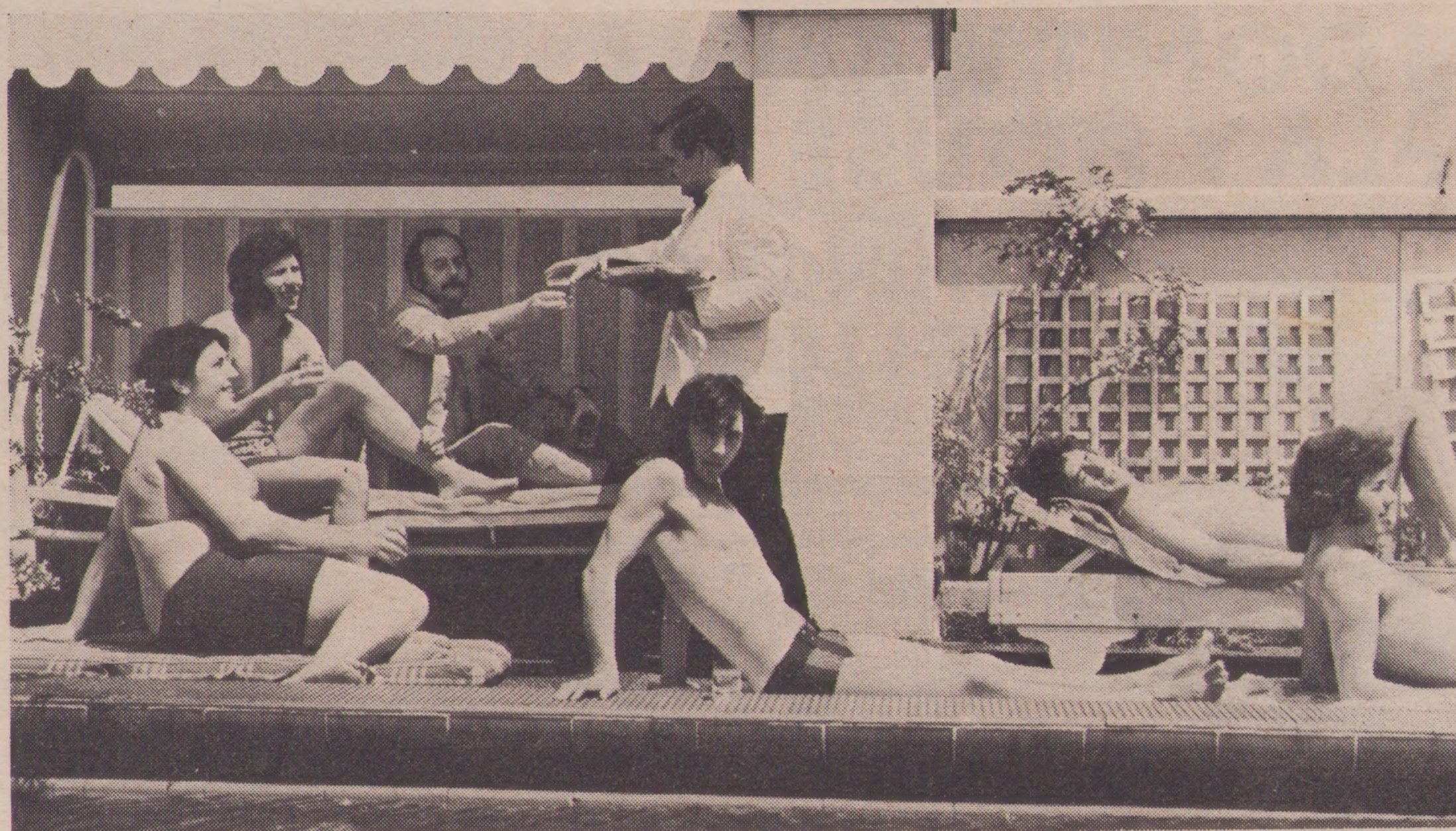
"We got on well and at that time Brian Poole was wearing his horn-rimmed glasses and doing the Buddy Holly bit. I only had disagreement with one member and he was Alan Blakley, but I argued things out and we soon saw eye to eye. Today Alan is my best friend," recalls Peter.

When Peter took over the group they had a contract with Decca, commenced for them by a Mr. Cremmond, a Dagenham optician and one of the Tremeloes' biggest fans and friends right from the start (and with whom Len Hawkes has been living for several years).

Peter soon found the Tremeloes' parents were quite a group in themselves, but except for one incident, they have never interfered with Peter's running of the Tremeloes. The one occasion was when he met them in a Romford pub and after they had all had a meal, they started firing questions at him about their sons' careers.

One question was: "Why did you send them from London to Morecambe, Lancashire, for a £37 10s fee, which didn't cover expenses?"

Peter quietly explained that their first Decca record, "Twist Little Sister," was just out and the group was unknown north of London itself, so he wanted to send them to various parts of the



PETER WALSH (receiving drink) laid on a rooftop swimming pool exclusively for his TREMELOES in Buenos Aires, plus a houseboy to bring drinks every 30 minutes! It was with the compliments of the owner, Argentinian dj RICARDO KLEINMAN. Tremeloes are (l. to r.) ROY FARRANT (road manager), RICK WEST, CHIP HAWKES, ALAN BLAKLEY and DAVE MUNDEN.

country to make contact with record buyers over a wide area. And when those kids who had seen them they'd know what they looked like. The parents agreed with this sound logic and left Peter to get on with making the group famous. There were no more meetings between parents and manager, except social ones.

The second disc made no hit with the public, but the third one, "Twist And Shout," in June, 1964, got to No. 4, and "Do You Love Me" to No. 1 in September, 1964!

Brian Poole and the Tremeloes became a big act very fast and Peter suddenly had a lot more responsibility. He had many offers and had to decide which to take. Looking back, he feels he made few mistakes, but had one big disappointment.

Believer

Always a firm believer in making the group as widely known as possible, he flew over to America and went to London Records there to ask them to release "Do You Love Me" in U.S. Peter told the powers-that-then were it would be a massive seller. But he got a negative reaction.

Imagine his frustration and anger when the Dave Clark Five's version of "Do You Love Me" became No. 1 in the States.

"So instead of the Tremeloes becoming big in America, the Dave Clark Five did instead," recalls Peter.

"However, he had little time to worry then, because there was the sensational first visit to Australia, although they got a shock when, after a 38-hour trip, they rushed to a Press reception at 8 am to be told that they had the biggest selling record in Australia — 16,000 copies — of "Do You Love Me."

In Australia Brian, the Tremeloes and Peter picked their next big record, "Someone," which they persuaded recording manager Mike Smith (who is still with them) was a cert. It was, and went to No. 2.

After "Someone," the hits failed to come and Brian Poole asked if he could go on his own. Peter and the Tremeloes agreed. Ironically, it was the group and not the singer who made it again — with "Here Comes My Baby" in February, 1967, and they've had a string of hits since, the latest being "(Call Me) Number One."

Peter used to take only 10 per cent of the earnings, but at the

Tremeloes own suggestion he now takes a larger 'cut.' They've never ever had any rows about money.

At one time, Peter's Starlite needed a bit of capital and Alan Blakley put £1,000 into it. For this he became a director and made a lot of money on his outlay, making him the richest Trem. But the others are not paupers by any means. They all have big houses in the stockbroker belt of Weybridge-Wentworth - Sunningdale - Ascot, deals negotiated for them by Peter and his office team.

Rural

Peter lives in a pleasant house near Ascot race course, in a quiet, rural setting. He met his young wife, Heather, when she auditioned for a part in a Tremeloes movie that was never made. Now they have two lovely daughters, Maria (3) and Samantha (1½).

Finally, Peter Walsh has this to say: "The pop groups owe a great deal to Brian Epstein, the brilliant manager of the Beatles. He got standing and a lot more money for pop groups, because his attitude was to ask the earth and get half of it!"

HITCHIN' A RIDE



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TAIL-PIECES

by the Alley Cat

IN a new music publishing venture launched by Steve Lawrence, his equal partners include Paul Anka, Harry Belafonte, Pat Boone, Sonny and Cher, Petula Clark, Vic Damone, Sammy Davis, Billy Eckstine, Eydie Gorme, Robert Goulet, Buddy Greco, Jack Jones, Trini Lopez, Les Reed and Mel Torme. . . . U.S. rumours of Paul McCartney's "death" result in these releases there: Shelby Singleton's production of Billie Shears' "Brother Paul," Vikings' "Paulbearer," Jose Feliciano's "Dear Paul" and Terry Knight's "Saint Paul." . . . New Las Vegas Tom Jones LP will challenge No. 1 held by Beatles in American chart. . . .

Why was Tony Hatch absent from Petula Clark's Royal Albert Hall concert? . . . Gordon Mills no longer producing Frankie Vaughan's records. . . . Big Japan hit for Cliff Richard's cover version of Vanity Fare's "Early In The Morning." . . .

On her "Hello Dolly" LP, Barbara Streisand duets title song with Louis Armstrong. . . . Inapt title for next Diana Ross and the Supremes single: "Someday We'll

Be Together" . . . Peggy Lee's U.S. hit covered by Kathy Kirby here. . . . Nice gesture: Decca's Bill Townsley hosted surprise luncheon for Leslie Gould of Philips. . . . Israeli



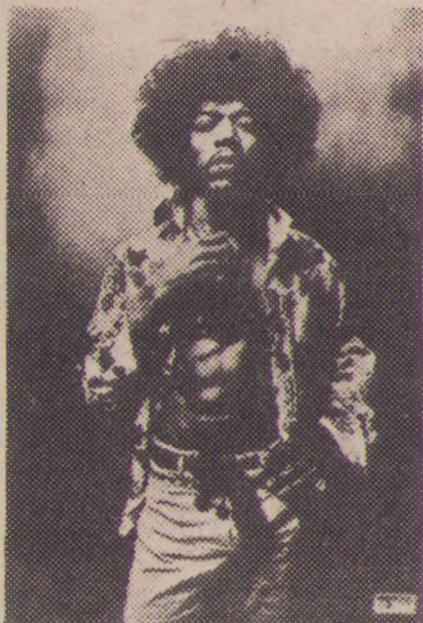
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I WAS LORD KITCHENER'S VALET
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PETULA CLARK looks happy after her solo concert at London's Royal Albert Hall. JOHNNY HARRIS, her conductor, is with her.

singer-actress Dalia Lahvi first signing by Mike Soman for Festival label . . . Bill Medley's new single penned by Jim Webb, "Someone Is Standing Outside".

Among guests at Petula Clark's Royal Albert Hall concert: d-j's Alan Freeman and Simon Dee, also singers Rolf Harris and Lita Roza. . . . American recordings by Stevie Winwood planned with Jimi Hendrix and Miles Davis. . . . BBC-TV producers Johnnie Stewart and Mel Cornish in vocal backing group for Nancy Sinatra's "Highway Song," which Mickie Most produced here. . . .

In Brazil, Malcolm Roberts' "Love Is All" No 1. . . . Casuals' new recording manager is Roy Wood of the Move. . . . Last week's appearance on "Andy Williams Show" boosted chart debut of Kenny Rogers and the First Edition here. . . .

After 11 years on EMI, Russ Conway makes come-back on Les Reed's Chapter One label. . . . Tiny Tim and politician George Brown strange co-stars on David Frost's TV show. . . . New Tremeloes chart title wishful thinking? . . .

Credence Clearwater Revival previously known as Golliwogs. . . . New version of Bob Dylan's "Blowin' In The Wind" for Edwin Hawkins Singers' next single. . . . Death of Tony Pastor, U.S. band-leader who discovered Rosemary Clooney. . . .



Their next singles: Oliver "Sunday Mornin'," Frank Sinatra "Forget To Remember," Bobbie Gentry "Fancy" and Billy Preston "Everything's All Right". . . . Following Leonard Chess' death, his son Marshall Chess heads U.S. label. . . . In Blackpool, Adam Faith and his wife Jackie Irvine lost their expected child. . . .

Next Billy Preston single another George Harrison production. . . . Tom Jones unable to attend Lulu's 21st birthday party. . . . For Talk Of The Town, Bernard Delfont should consider season by Four Tops. . . .

Is LWE's Tito Burns really paying £1,000 weekly for Simon Dee's services? . . . After Royal Variety Show, Cyril Simons hosting party for Tom Jones. . . . Don't expect Dorothy Squires to sing "More". . . .

In "Titbits" poll, Jimmy Young tied with Jimmy Savile as top d-j. . . . At No. 1, can Fleetwood Mac take-over from Archies with their first Reprise release? . . . Diana Ross for title role in "Billie Holiday Story" film? . . .

£2,000 raised by Barry Ryan for Munich hospital. . . . In Engelbert Humperdinck's TV show featuring Tom Jones, other guests include Dionne Warwick and Jose Feliciano. . . . Son of bandleader Micky Katz, Broadway musical star Joel Gray here this week. . . . Death at 47 of Tommy Edwards,

VERSATILE PETULA

PETULA CLARK'S concert last Wednesday at the Royal Albert Hall was a fantastic success. Singing to a packed house for two hours, looking very beautiful and sophisticated, every number was acclaimed by the audience — especially her hits and in particular "This Is My Song," "My Love," and "Downtown."

The highlights for me were her versions of Joe South's "Games People Play," Paul McCartney's "Yesterday," and a plaintive, simple song written specially for her by Jacques Brel, "Un Enfant."

Her versatility was evident throughout the concert, but showed to special advantage in "My Name Is Petula." Miss Clark's international stardom was emphasised in this exaggerated caricature of how various countries expect her to sing; her off-key version of "Santa Lucia" was superb, yet comical, but also proved that she has superb control over her voice.

Pet's repertoire included a variety of songs too numerous to list, but a medley from "My Fair Lady" and a song from her film with Fred Astaire "Fingert's Rainbow," the standard "How Are Things In Glocca Morra," were very impressive.

Tribute must also be paid to the accompanying orchestra, under the brilliant direction of Johnny Harris, also her personal pianist Frank Owens, from New York, who helped to make this concert so entertaining.

A standing ovation which climaxed the show was well-deserved. Hurry back quickly for another London concert, Petula. I cannot wait for the next one!

TONY BROMLEY

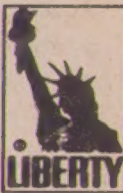
"It's All In The Game" chart-topper. . . . Petula Clark named one of Peggy Lee's favourite singers. . . . His agent Barry Clayman considering concert for Joe Dolan at Royal Albert Hall.

Originally waxed by Wayne Newton, cover version here from Eternal Triangle of "The Lord Must Be In New York City" which Nilsson composed. . . . Tamla singer Tammi Terrell no relation of Jean Terrell — who replaces Diana Ross with the Supremes. . . . Who said the Edwin Hawkins Singers record bibelium music? . . .

WHO/WHAT IS SUPERSTAR ? ? ?

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'Put a little love in your heart'
is by
JACKIE DE SHANNON

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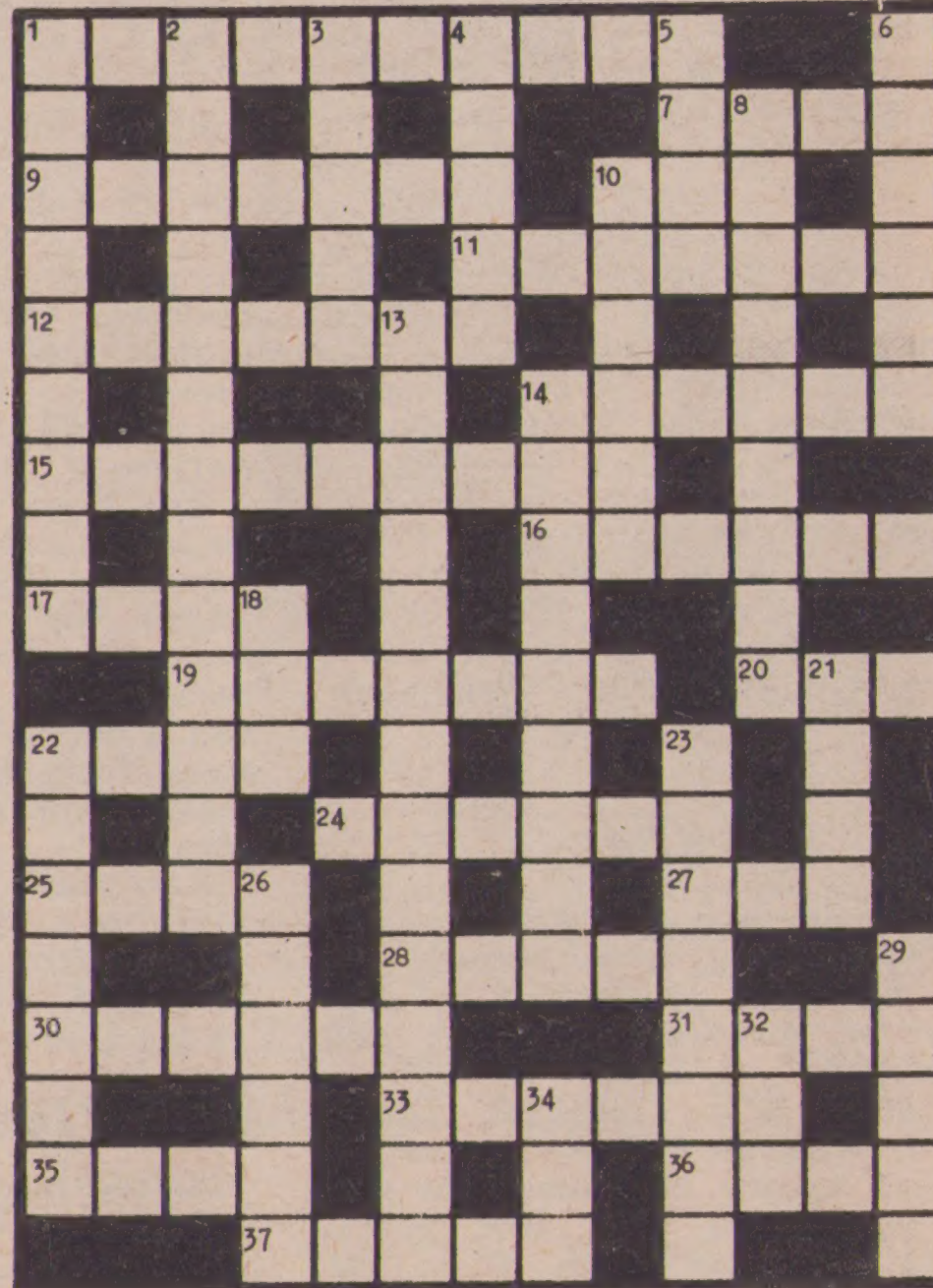


NME POPWORD

Compiled by Julie Logan, Walthamstow, London

- Across**
- 1 Singer-producer brother of young actress (5, 5)
 - 7 Soul Partner
 - 9 Songwriter with current hit
 - 10 Husband of Janette Scott
 - 11 Cream and Mary Hopkin record title
 - 12 What to wear in San Francisco
 - 14 One of the girls behind the Turners
 - 15 Chris Farlowe hit written by Jagger-Richard (3, 2, 4)
 - 16 Tune
 - 17 "Private Number" was one, so is "Je T'Aime"
 - 19 One of the "Tel-star" group
 - 20 Reggae
 - 22 Not a hit
 - 24 Steve Ellis in love?
 - 25 High Priestess of soul
 - 27 You won't be able to say no to this new group
 - 28 Opposite of cheers maybe
 - 30 Little prayer sayer!
 - 31 Hollie
 - 33 From the GPO to No 1 a few months ago
 - 35 Birthday girl this week
 - 36 Miss Horne
 - 37 U.S. rock group — every home has them!

- Down**
- 1 One of the earliest Underground groups (4, 5)
 - 2 Famous theatre restaurant (4, 2, 3, 4)
 - 3 Don Partridge hit
 - 4 "For A Tailor"
 - 5 Mason's partner



- 6 Clothing for a record?
- 8 Instrumental No 1 at start of year
- 10 Davy is one, so is Micky
- 13 Jazzman coming back in the chart (6, 2, 6)
- 14 Not a time wasting label?
- 18 22 across didn't get there for sure
- 21 How Brian Hyland signed his letters
- 22 Found on a star's doorstep?
- 23 Phil Spector produced their hits
- 26 Girl from Iphigenia
- 29 Lady layer
- 32 Top number
- 34 Jazzman Mr. Montgomery

Answers next week and here is last week's solution

Across: 1 Freddie (Garrity); 7 Voodoo; 8 "Arizona"; 9 Number; 10 Stevens; 17 Robert (Parker); 20 Anita (Harris); 21 Steve (Stills); 22 Indian; 27 England; 31 Kirwan; 32 Grecian; 33 Connie (Francis); 34 (Mark) Lindsay.
Down: 1 Flats; 2 Emile (Ford); 3 Drone; 4 (Rick) Evans; 5 "Tommy"; 6 Roger (Daltrey); 11 Too; 12 (Bobby) Vee; 13 Nat (King Cole); 14 (Manfred) Mann; 15 Jimi (Hendrix); 16 Rain; 17 Rose; 18 Brel; 19 (Les) Reed; 22 Ian (McLaughlan); 23 Del (Shannon); 24 A.F.N.; 25 (Paul) Simon; 26 (Buck) Owens; 27 Engel; 28 (Peter) Green; 29 Adios; 30 Danny (Kirwan).

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TUESDAY
7.30 Kid Jensen. 9.00 Tony Prince.
10.30 David Christian. 12.00 Paul
Burnett.
WEDNESDAY
7.30 Kid Jensen. 8.30 Pete Murray. 9.30
Tony Prince. 10.30 David Christian.
12.00 Paul Burnett.

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